

EDMONTON FOLK MUSIC FESTIVAL

\$3



GALLAGHER PARK, AUGUST 5, 6, 7, 8, 1993

SITE MAP - PAGE 62

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"KNOWLEDGE
IS GOOD. BUT
NOT AS GOOD AS
FRESH STRAWBERRIES."



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EDMONTON FOLK MUSIC FESTIVAL





photo by Frank Gasparik



photo by Anita Maloney



photo by Frank Gasparik

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photo by Darren Gust

Where to find it

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How it works—

A guide to the festival



Here at your fingertips in
How it works is some
information on...

- Gallagher Park
- Cloverdale community
- A few golden rules that make the festival fly, without turbulence
- What the festival has to offer
- Information on services for people with disabilities
- Getting here & getting home
- The plate program and recycling efforts

Gates open

- Thursday 6 p.m. - 11 p.m.
- Friday 5 p.m. - 12 a.m.
- Saturday 10:30 a.m. - 12 a.m.
- Sunday 10:30 a.m. - 12 a.m.

Site map

page 62

Workshop schedules

Pullout schedules

Saturday - pages 63, 64

Sunday - pages 65, 66

Main stage lineup

page 128





photo by Delbert Kostura

Beautiful Gallagher Park

Here we are again in beautiful Gallagher Park - a natural amphitheatre that's become synonymous with the enjoyment of music and the best Edmonton has to offer each and every summer.

Edmonton's river valley is your playground to be enjoyed year-round whether it's for hiking, riding, walking, skiing or taking in the annual Edmonton Folk Music Festival.

This fantastic location is accessible to every city resident, from the elderly to people who are disabled to folks without their own transportation. And an evening concert here gives you what no other venue can - a breathtaking view of the Edmonton

skyline as the sun sets.

Gallagher Park is your home for a few days each year. And we ask that you treat this exceptionally green space with care and reverence, just as you would treat your own home.

Please take your litter to the garbage bins.

Please drop off your pop cans and bottles in the recycling bins.

Please drop your cigarette butts into the sand-filled plastic buckets at the recycling stations.

Remember, keep the park as beautiful as you found it and make sure you come back again and again.

Thanks to Cloverdale

When Edmontonians think of Cloverdale, what comes to mind is the glass pyramids of the Muttart Conservatory, the Edmonton Ski Club and the Edmonton Folk Music Festival.

Cloverdale residents take pride in their community and have welcomed us again into their beautiful backyard for another weekend of fun and music. We ask that you respect their property and their privacy.

After each night's concert leave the neighborhood quickly and quietly, as some residents may already be asleep.

Without the patience and co-operation of Cloverdale residents, this annual music festival would not take place in Gallagher Park.

Friendly advice and a few golden rules

Please do your best to follow these to make the weekend the best possible experience for all.



photo by Darren Gust

Good neighbors

The music has got you going and your feet just can't stop moving...

That's natural in a setting you experience here, but we ask that you mind your neighbors who paid for the privilege to be here and want to enjoy the music as much as you do.

We ask that you please

- not disturb your neighbors
- not block your neighbors' view
- not dance on other people's blankets or tarps
- not dance in front of the stage and spoil someone's view
- keep to your own space

There's lots of room to dance on the outskirts of the crowd where the sound is just as good and you can dance to your heart's content.

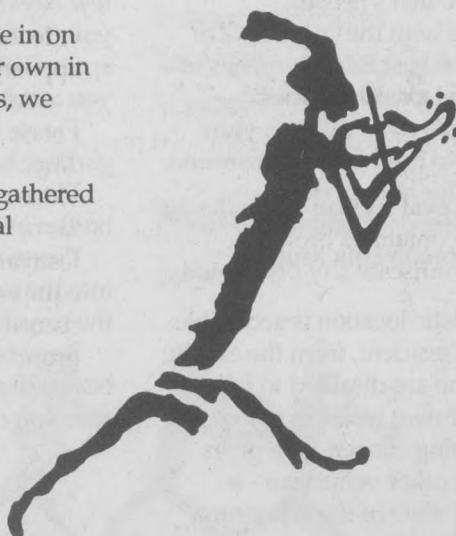
It's a matter of minding your manners, and nothing a polite request won't resolve. But if there's a disagreement, ask our Security crew to settle it rather than take matters into your own hands.

A blanket statement

The rush for the best seats on the hill is a real sight.

However, there's nothing funny about folks who arrive later and move in on the early arrivals' blankets, tarps and chairs to claim a bit of space of their own in front of the main stage. We hope this doesn't happen to you, but if it does, we urge you to contact a member of the festival's Security crew to settle any *homesteading* claims.

Blankets, tarps and chairs left in front of main stage overnight will be gathered up at the end of each night and left in the lost and found bin at the Journal Information Tent to be claimed the following day.



Candles

Those thousands of dazzling points of light seen on the hillside during the evening concerts have raised some concerns among our patrons.

Clothing, blankets, tarps, tents and assorted paper products are highly flammable. Patrons are therefore requested to exercise caution when handling candles, especially while on the crowded hillside.

Anyone walking through the audience during the evening concert should use the cleared crossover space half way up the hill to avoid disturbing festival patrons.

Sliding

Sliding down the hill is not allowed this year. In the past, kids and adults alike have had a good time sliding down the hill. For many the trip was a lark, but for many others the slide resulted in injuries.

The festival's professional health care crew has become quite concerned about the injuries, so this year, there's no sliding down the hill.

Pets

Pets are not allowed on site.

Drugs & booze

Alcohol and drugs are prohibited on the festival site.

The festival security have the right to search containers brought on to the site and confiscate any prohibited materials.

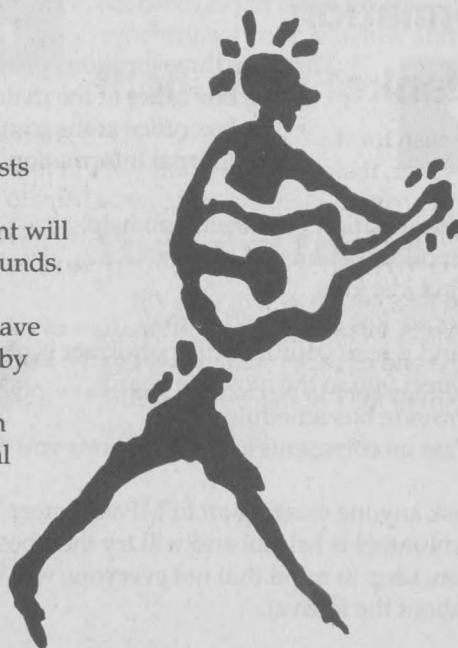


photo by Joe Rizzuto

Video & tape recording

Copyright laws prohibit the videotaping or recording any artists appearing at the festival.

Video and recording equipment will not be allowed on the festival grounds. Anyone caught recording or videotaping a performance will have his or her equipment confiscated by festival security. Confiscated equipment can be picked up from security on the way off the festival grounds.



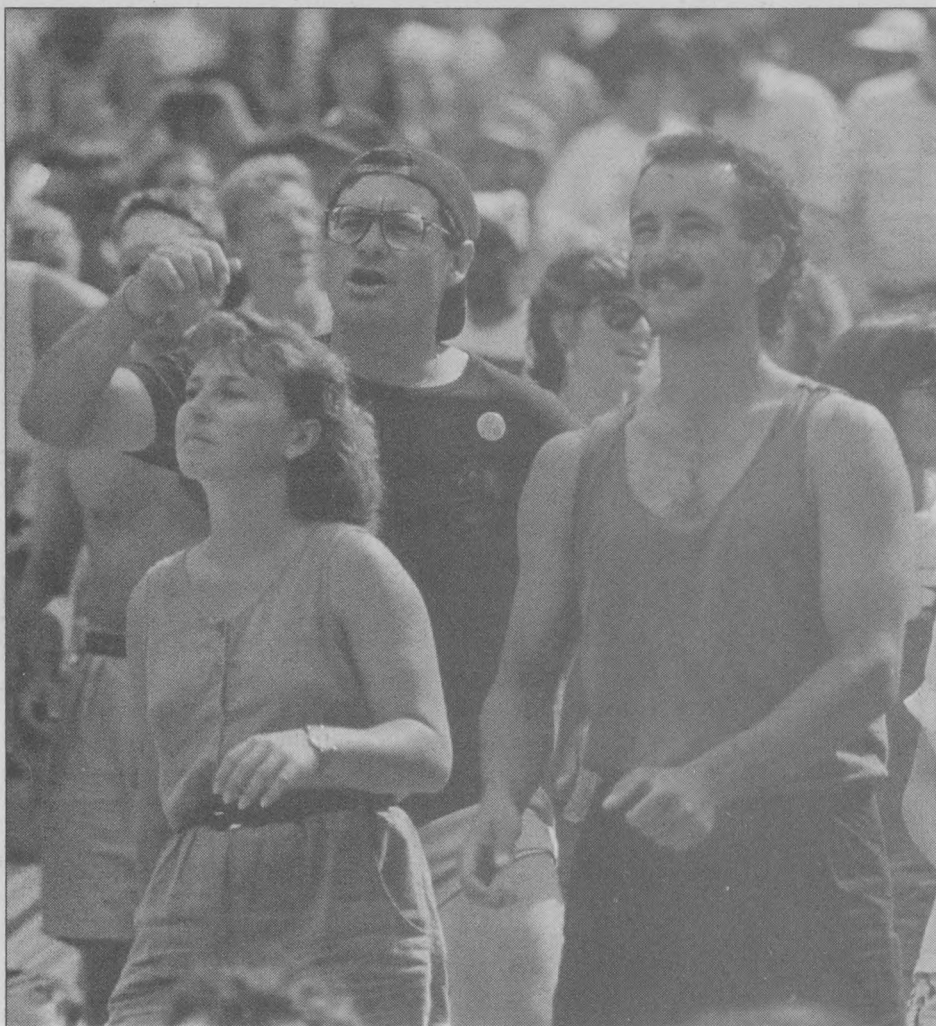


photo by Joe Rizzuto

Information



There are three locations providing festival information:

- The box office at the main gate
- The box office at the south gate (top of Connors Hill)
- The Journal Information Tent, east of the main stage

The Information volunteers can help:

- Find lost parents
- Find lost kids
- Locate lost and found items
- Find where your favorite performer is playing
- Direct you to the message board
- Provide bus schedules
- Pass on comments and suggestions you may have about the festival

Or ask anyone wearing an EFMF volunteer T-shirt and/or badge. Although every volunteer is helpful and will try their best to get you pointed in the right direction, keep in mind that not everyone will know everything there is to know about the festival.

First aid



The big RED CROSS marks the spot where you'll find the festival's qualified professional health care crew.

These good and kind folks will take care of all those scrapes, bruises, bumps and sunburns.

To avoid some of the typical excesses of a sunny day, consider some wise Australian advice: Slip! Slap! Slop!

That means:

- Slip on a shirt
- Slap on a hat
- Slop on sunscreen for maximum protection
- Sunglasses help, too

We also suggest that you add another S to the list—shoes—to protect your feet from anything sharp and prickly.



Water



Water for drinking and washing is available at the public faucet in front of the Cloverdale Community Hall.



photo by Delbert Kostura

Phones

You're having a good time, and you want to let your friends know about the festival, or let your mother know you'll be late coming home. No problem. Cantel is once again providing free cellular phone service from its booth just inside the main entrance. Check the map for the exact location.



Message board



Want to meet some friends who are coming down later? Don't worry; just leave them a note on the message board at the Journal Information Tent.



Lost kids

It's a big site.



There's much to see and hear and many things to distract parents and children alike.

Children are an essential part of the festival. So for the sake of your children's safety and a worry-free weekend, please keep an eye on your children.

Parents and children are urged to become familiar with the festival's LOST KIDS symbol.

The Journal Information Tent is the place to go if you become separated.

Lost kids will be taken to the Journal Information Tent. If you and your child/children have become separated contact a member of the festival Security crew and listen for announcements from any of the stages.

We urge that you and your family have a pre-arranged meeting spot and set times to get together. So synchronize your watches, and away you go.

Lost and found

It's easy to lose things, and it's even easier to find them on the festival site. Just check with Lost and Found in the Journal Information Tent to the right of the main stage.

Folk music for all

Music is for everyone to enjoy and we are committed to accommodate the specific needs of people with disabilities.

With each passing year we've broken new ground by removing old barriers for people with disabilities. We now have an Access crew to assist people with disabilities, answer questions, take suggestions, and ensure that anyone attending the weekend festival gets the site map and all the available information on the four-day event. This includes:

- designated listening areas for people in wheelchairs
- program information in Braille
- assistive listening systems for the hard of hearing



photo by Joe Rizzuto

Wheelchair access

Access crew volunteers will be accessible at the main gate, Journal Information Tent and wheelchair sites. In the event of inclement weather, volunteers will assist people with disabilities off the site or to a sheltered area as quickly and as safely as possible.

To better accommodate wheelchair users, the festival has expanded the listening area by the main stage.

And the two-for-one ticket policy remains in effect for people who require the assistance of an aide.

Every effort has been made to reduce or eliminate obstacles which impede free movement of people in wheelchairs, so the festival staff has ramped or rerouted power lines on the festival site.

Parking for people driving vehicles marked with the appropriate identification has been made available at the main gate.

Hearing

There are two options available for hard of hearing festival goers: magnetic induction loops at all performance areas and a wide-area F.M. system in operation for main stage performances.

The magnetic induction loop system is an antenna placed beneath the sod in a 25-foot-square area with the audience area. If you use a hearing aid equipped with a T-switch (telecoil), you simply switch your aid to the "T" position and sit within 12 feet of the blue hearing access signs located in the centre of each looped area. Your hearing aid will act as a receiver and no other equipment is required.

The F.M. system is a radio transmitter connected to the main stage public address system. The stage sound is broadcast on a special frequency and the user listens on a receiver provided by the festival. Receivers can be connected to some hearing aids.

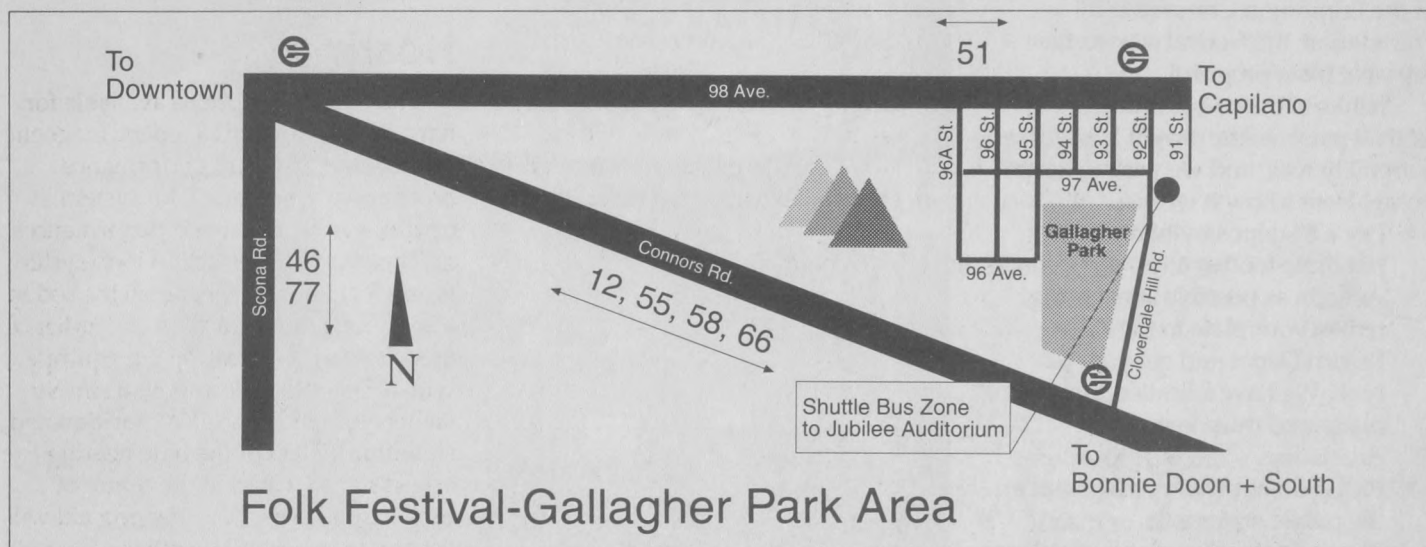
Receivers can be obtained at the Edmonton Journal Information Tent. A driver's licence or a credit card is required as a deposit.

If you have any questions regarding hearing access, contact Mike Keeping at 439-2061 or an Access crew volunteer.

Visual

People with visual disabilities have access to the workshop schedule in Braille or large print, as well as a tactile map available at the Edmonton Journal Information Tent, east of the main stage.

Getting here and getting home



Map courtesy of Edmonton Transit

Absolutely no parking

Parking in the Cloverdale and Strathearn neighborhoods is off limits to all festival patrons.

The traffic crew is on duty throughout the weekend to enforce the no parking rule.

Illegally parked cars will be towed away at the owner's expense.

The hassle-free way to attend the four-day festival is to take advantage of one of the three environmentally friendly options:

- Park'n'Ride
- Public Transit
- Bike lock-up

Pedal 'n park

Festival patrons are encouraged to ride their bicycles to Gallagher Park.

And to make this easier we are providing a supervised bicycle lock-up area. There's no charge for this service.

The lock-up area is situated at the corner of 93 Street and 97 Avenue - close to the festival's main gate.

Park 'n ride

Catch the park 'n ride shuttle bus from the Jubilee Auditorium-87 Avenue and 114 Street. Parking is available free at the Jubilee Auditorium parking lot. Bus fare is \$1 per trip for adults, 50¢ for youth (6 to 15 years of age), and free for anyone under 5 years of age. Park 'n ride buses arrive and leave from 97 Avenue and 93 Street, the northeast corner of the festival site.

Thursday	5 p.m. - 11:30 p.m.
Friday	4 p.m. - 12:30 a.m.
Saturday	9:30 a.m. - 12:30 a.m.
Sunday	9:30 a.m. - midnight

Public transit

Regular transit service is available from many routes that operate by Gallagher Park. Bus schedules for all bus routes running along Connors Road and along 98 Avenue are available at the Journal Information Tent. Check the Journal Information Tent for the exact time your bus leaves. Please consult Edmonton Transit System Route and Schedule Information at 421-4636 for the most direct service to the festival.

photo by Frank Gasparik



Reusable plates

Two years ago, with the assistance of the Edmonton Community Foundation, the festival started the reusable plate program.

Thanks to the co-operation of festival patrons, the project has worked extremely well, and we wish to keep it going. Here's how it works:

- Pay a \$2 deposit when you purchase food at any concession.
- As soon as possible after eating, return your plate to the Plate Return Depot and get your \$2 back. We have a limited number of plates and must keep them circulating.
- Please do not wash your plates at the public water taps.
- Please don't bring plates or cutlery from home. City health regulations forbid this practice and food vendors cannot serve food on anything but festival plates.
- Please do not take plates home.
- Enjoy the delightful food and think how good it feels not to be creating a mountain of garbage.



photo by Delbert Kostura



photo by Delbert Kostura

Reusable cups

Reusable cups are for sale at the General Store. Help reduce the need for disposable cups by buying one here or bringing one from home.

Recycling

There are four recycling stations on site where you can recycle your garbage. Environment crew volunteers are available to help you recycle:

- pop and juice cans
- glass bottles
- plastic
- paper

Please do your best to recycle what you can so we can reduce the amount of garbage we send to the landfill.

The recycling stations will be operated by staff from the City of Edmonton Waste Management office and Environment crew volunteers.





A time for everything



Juice Stand

Thursday	6 p.m. - 10:30 p.m.
Friday	6 p.m. - 11:30 p.m.
Saturday	11 a.m. - 11:30 p.m.
Sunday	11 a.m. - 11 p.m.



Raffle Tickets

Thursday	6 p.m. - 8 p.m.
Friday	5:30 p.m. - 8 p.m.
Saturday	10:30 a.m. - 8 p.m.
Sunday	10:30 a.m. - 8 p.m.



Records Tent

Friday	5 p.m. to 10 p.m.
Saturday	10:30 a.m. to 10 p.m.
Sunday	10:30 a.m. to 7 p.m.



General Store

Friday	5 p.m. to 10 p.m.
Saturday	10:30 a.m. to 10 p.m.
Sunday	10:30 a.m. to 9 p.m.



Concessions

Thursday	6 p.m. - 11 p.m.
Friday	5 p.m. - 11 p.m.
Saturday	10:30 a.m. - 11 p.m.
Sunday	10:30 a.m. - 11 p.m.



Beer Gardens

Friday	5 p.m. - 10:30 p.m.
Saturday	12 noon - 10:30 p.m.
Sunday	12 noon - 9:30 p.m.



Crafts Tent

Saturday	11 a.m. - 8 p.m.
Sunday	11 a.m. - 7 p.m.



photo by Frank Gasparik



Board of directors



photo by Silvio Dobri

From the left: Bob Lamoreaux, Terry Fannon, Wayne Tookey, Jim Spinelli, Kim Larsen, Nancy Hawkins, Marigold Kinley, Claude Witherly. Missing from the photo is Dave Charette.

Dave Charette

Dave's second year as a board member also marks his seventh year as a festival volunteer. The festival's overall stage co-ordinator for the past four years, Dave is also the board's liaison for the production committee.

Terry Fannon

The current board chairman, Terry is serving his fourth year on the board. He has been a volunteer for the past 12 summers. Terry enjoys working with a positive board in place and feels that we are on our way of becoming the best folk festival in North America.

Nancy Hawkins

Nancy joined the board this year after having worked as a festival volunteer for the past 11 years. She

is currently serving on the members services committee and feels excited at having the opportunity to work with the festival in this capacity as it moves ahead into the '90s.

Marigold Kinley

She has served on the Site crew since 1988 and was the crew's co-ordinator in 1991 and 1992. This marks her second year on the board and third year on the festival production committee.

Bob Lamoreaux

One of the festival's original volunteers and a once active member of the Hovel Coffee House, Bob is serving his first year on the board, as treasurer. A flying school executive, Bob is keen on adding to his business expertise to the board.

Kim Larsen

After taking a year off, Kim is back on the board, making this his fourth term of service. Kim served as chairman in 1990 and was the festival's production manager in 1987. An 11-year veteran, Kim is the festival's overall security co-ordinator.

Jim Spinelli

This year marks Jim's seventh year in Edmonton and third year with the festival board. Jim has worked the Traffic and Shuttle crews, and is currently the assistant co-ordinator of the General Store and vice-chairman of the board. Prior to moving to Edmonton, Jim was involved with the Vancouver festival for seven years.

Wayne Tookey

The two-time chairman and former treasurer of the festival board, Wayne is completing his fourth year as a director and tenth year as a volunteer. He is currently serving as security liaison for the board and is a member of the security communications crew.

Claude Witherly

This is Claude's third year with the board and seventh year as a volunteer. The current board secretary is also a member of the City Media Club board where he is volunteer co-ordinator and a sometime MC. Claude was involved with the formation of the Access crew.



photo by Frank Gasparik

Front row from the left: Jeff Edwards, Bonnie Drouillard, Vicki Fannon, Linda Nauss, Richard Davis, Simon Gale.

Back row from the left: Terry Wickham, Roberta Magnusson, Lori Isberg, Tim Resaul, Don Snider; (missing Terry Colp).

Office staff

Terry Wickham, producer

Bonnie Drouillard, special projects

Richard Davis, assistant to the producer

Linda Nauss, assistant coordinator of volunteers

Roberta Magnusson, administrator

Terry Colp, ticket office coordinator

Don Snider, production manager

Jeff Edwards, practicum student

Vicki Fannon, coordinator of volunteers

Lori Isberg, publicity assistant

Simon Gale, assistant production manager

Tim Resaul, promotions assistant

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Hitchcock Developments
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John "G" Auto
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Jubilee Auditorium
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Link Belt
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Martin Farm Equipment
McBain Camera
Miller Western
Mother's Music
Muttart Conservatory
Mr. Glove & Safety Ltd.
Myer Horowitz Theatre
N.A.I.T.
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Scott National
Sound Connection
Southside Sound
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Stork Diaper Service
Stuart Olson Construction
The Tool Warehouse
Ticketmaster
Titan Comics & Collectibles
Trail Building Services
Vision Graphics & Printing
Warner Shelter Systems
Waterloo Ford
Wild Gravity Bungy Co.
Winalta Transport Ltd.
Yamaha Pianos and Organs
Zoryana

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photo by Darren Gust

Volunteers

Well, here we are again.

At the first Edmonton Folk Music Festival in 1980, we had 350 volunteers and 21 crews. This year we have over 1,200 volunteers staffing 38 crews.

Volunteers are now doing the work we used to pay professionals to do. We've found volunteers can do anything and everything—and do it just as well. In some cases better, because they do it with an attitude money just can't buy.

Volunteers are now working in areas we hadn't even dreamed about when we kicked off this wonderful three-day festival in 1980.

The growth in the number of volunteers is due to our efforts to make this the friendliest and best organized three days you can imagine.

Some of the people here this weekend were among the original 350 volunteers, others are new to this wonderful corps of community-minded Edmontonians. It is their creativity and energy that brings this festival to life, and we thank them. We'd like you to take a moment this weekend to say thanks to a volunteer. We owe this festival to them.

Ten-year veterans

In 1989 we marked the festival's first decade and we took considerable pleasure in honoring the volunteers who have been with us since we struck the first note and raised the first red and white tent. So it's with pleasure that we add the following to the list of dedicated volunteer who are marking their tenth year with the festival.

Your dedication and commitment to the festival inspires us all. Thank you for being so generous.

Connie Banigan
Cabana Beaulieu
Diane Grice
Peter Mitchell

Scott Morgan
Percy Odynak
Wayne Tookey

Access

Todd Crawshaw, *Coordinator*
 Sylvia Koreen,
Assistant Coordinator
 Patty MacDonald,
Assistant Coordinator
 Audrey Anderson
 Catherine Campbell
 Bernadette Casperson
 Inge Christensen
 Linda Crawshaw
 Jason Gardenits
 Michelle Gardenits
 Judy Ham
 Tanya Jensen
 Don Koreen
 Jim Muir
 Laimons Plumite
 Tom Turner
 Anita Watts
 Tom Watts

Administration

Peggie Graham, *Coordinator*
 Fraser Gibson,
Assistant Coordinator
 Eric Higgs,
Assistant Coordinator
 Michael Adam
 Ruth Alexander
 Darlene Bagstad
 Wendy Bagstad
 Pat Caley
 Jean Debernardi
 Deb Deeter
 Donna Dempster
 Andy Donnelly
 Linda Fehr
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 Sheila Gallagher
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 Marguerite Hampton
 Leanne Henderson
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Colleen Bodendistle,
Coordinator
 Margaret French,
Assistant Coordinator
 Vicki Knight,
Assistant Coordinator
 Marcia Bowkett
 Mardy Clark
 Janet Couch
 Sandy Eggen
 Clayton Ernst
 Joyce Hanley
 Simon Lewis
 Roxanne Litwyn
 Alan Toft
 Diane Vigeant

Archives

Karen Rowsell
 Donna Staszewski
 Andrea Roger

Beer Garden

Peter Rowe,
Coordinator - Overall
 Jim Sharpe,
Assistant Coordinator - Bar
 Debbie Krall,
Assistant Coordinator - Bar
 Terry Reid,
Assistant Coordinator - Bar
 Michael Berry, *Assistant*
Coordinator - Security
 Chris Chodan, *Assistant*
Coordinator - Security
 Paula Nyitrai, *Assistant*
Coordinator - Tickets
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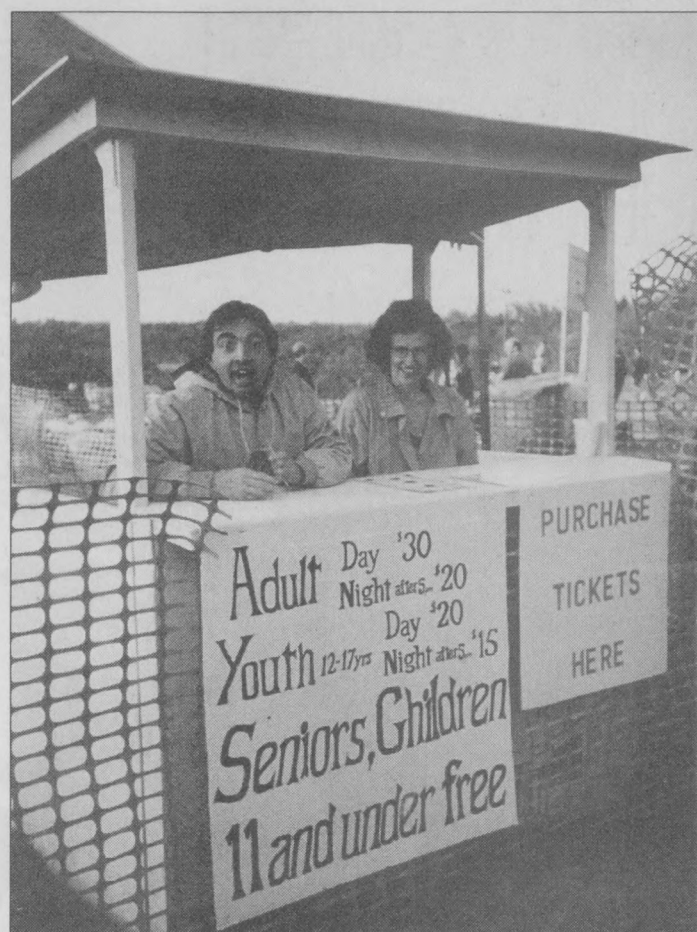


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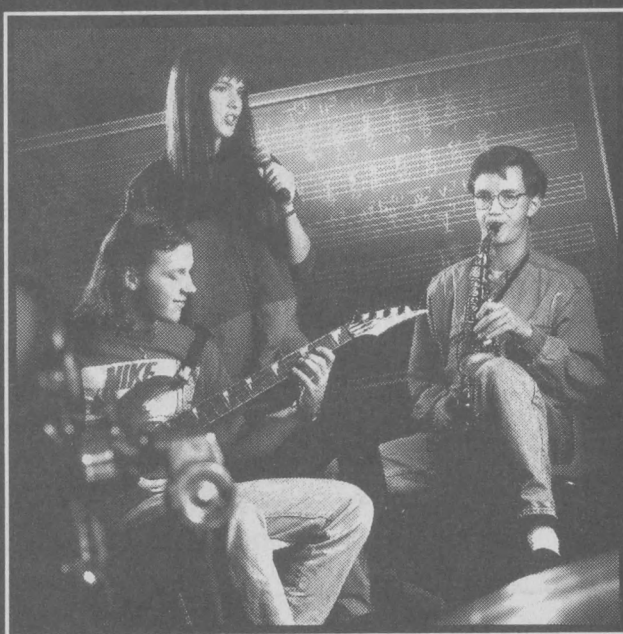
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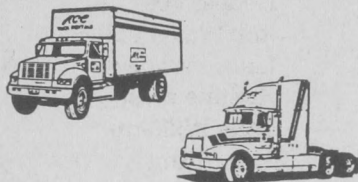
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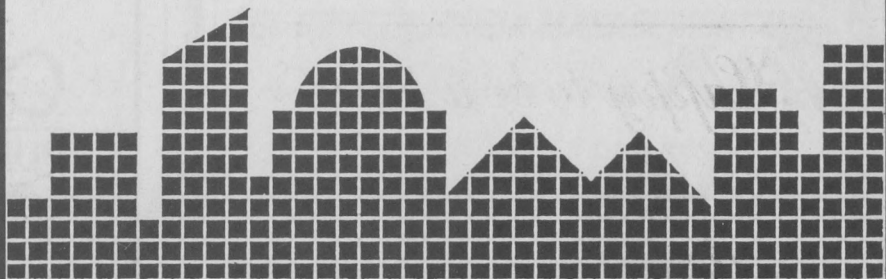
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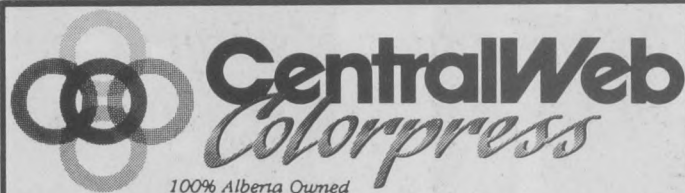
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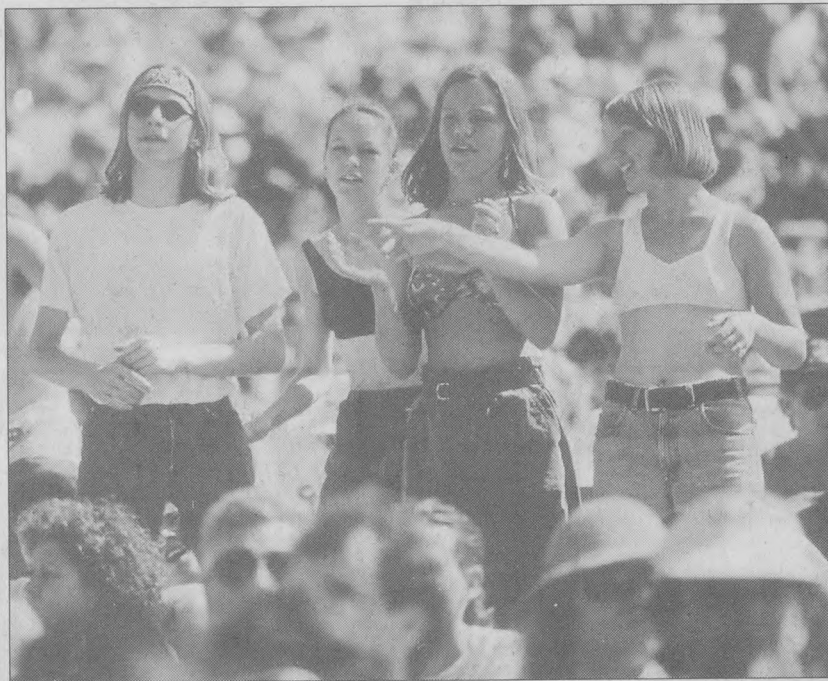


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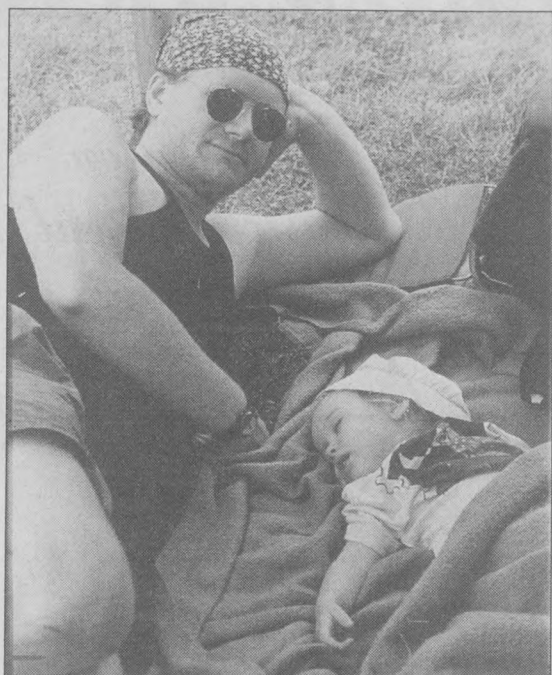


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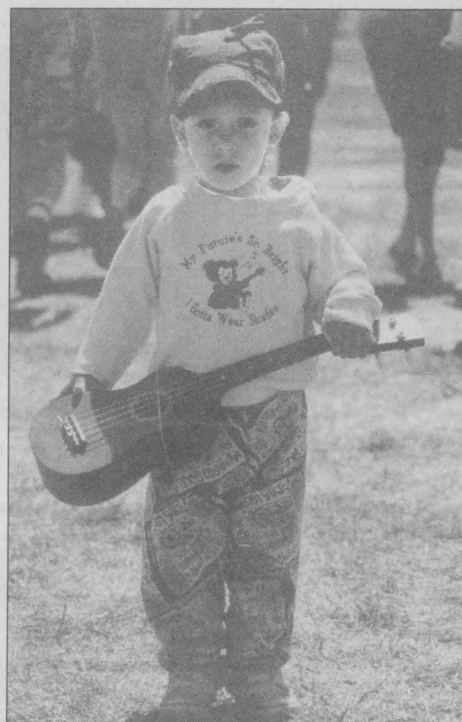


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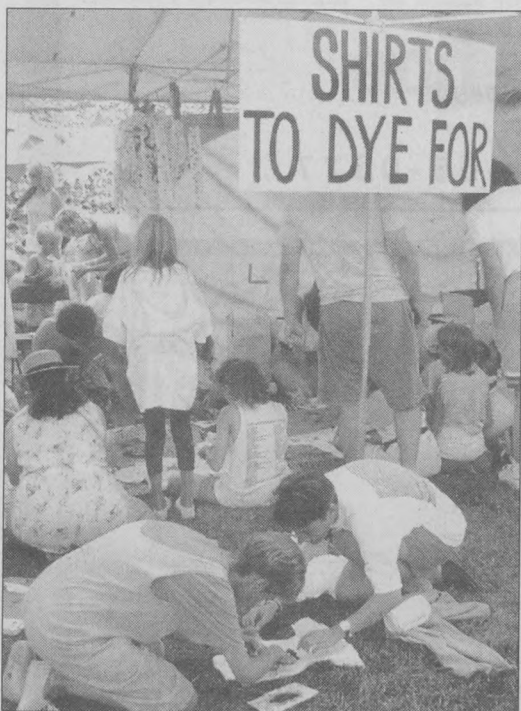


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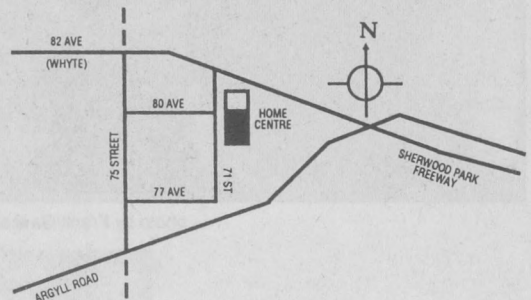
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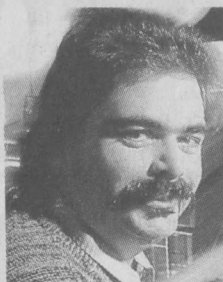


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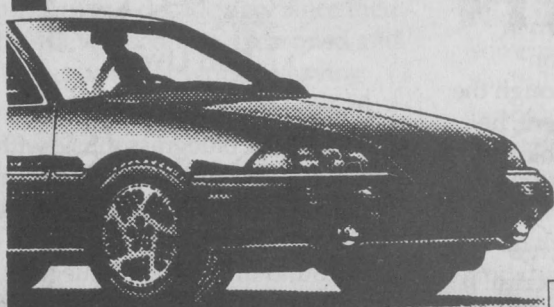
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


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Ad Vielle Que Pourra

Ad Vielle Que Pourra

Ad Vielle Que Pourra is a multi-instrumental quartet with members from Brittany, Belgium and Quebec. The Montreal-based band employs an arsenal of musical instruments from the medieval winds, the shawm and the bombard, to the diatonic (double row button) accordion, fiddle, guitar and the bouzouki. The group takes its name from an old French saying *Advienne que pourra*, meaning *what will be, will be* replacing *vienne* with *vielle*. The *vielle* or *wheel fiddle*, the most striking instrumental feature of the band, is a chest-strapped hurdy-gurdy played in the virtuoso style by Daniel Thonon. The band formed in 1986 after playing together at a small festival.

Daniel Thonon plays a variety of early and modern instruments from the hurdy-gurdy and harpsichord to the flute, guitar and accordion. The Brussels-born musician brings to the



Bad Livers

band over 20 years of experience, performing and recording in Europe and North America, and has a flair for composing melodies which reflect sympathy with European traditions. He is also a master luthier, and his intricately carved hurdy-gurdy is one of his own design.

Alain Leroux, known for his fiery fiddle improvisations, was born in Brittany and was brought up on traditional Breton music. Although the violin is Alain's main instrument, he plays the bouzouki, the mandola and also sings and composes tunes and songs in the traditional style.

Gilles Plantes is one of the few bombard players in North America. It is the sound of this wild, strident but plaintive reed-blown instrument, a Breton ancestor of the oboe, which gives the band's music its lively bite. Gilles is the only musician listed in the musicians' guild directory who plays the crumhorn, rauchpreife, curtal alto

and great bass.

Jean Louis Cros was born and spent his childhood in Algeria. He lived in Spain and France before settling in Quebec in 1980. He expresses this variety of cultural influences in the many styles he plays on classical, folk and electric guitar.

Bad Livers

Bluegrass punk trio, Bad Livers, plays acoustic bluegrass music with the energy and contrariness of a thrash metal band. From Austin, Texas, each of the three *Liver* men come from a rich background in punk and bluegrass, and play a variety of instruments from banjo, fiddle and upright string bass to button accordion and tuba. Much of the Bad Livers' reputation comes from constant touring and rousing live shows. Its repertoire is an insanely eclectic mix of originals and truly

visionary cover tunes from Motorhead's *Ace of Spades* and Iggy and the Stooges' *Lust for Life*, to songs by Charlie Poole and the Stanley Brothers.

Main vocalist Danny Barnes plays the five-string banjo, National guitar, tenor banjo and mandolin. He formed the neo-traditional bluegrass band, the Barnburners, and moved on to notoriety as the thrash banjo virtuoso in Dallas' Killbilly in the late '80s.

Ralph White alternates between fiddle and button accordion and brings years of travelling fiddle-in-knapsack to his playing. He has jammed with musicians from Mexico, Peru, Africa and Australia.

Mark Rubin comes from rural Oklahoma where bluegrass and gospel are the law of the land and the closest synagogue is 150 miles away. Rubin slaps the upright string bass and wields the tuba with fluidity and ferocity.

The Bad Livers first vinyl outing was last year's seven-inch single, *Lust for Life*. The band also has a self-produced 12-song cassette of gospel tunes, done Bad Livers style. Its debut album is entitled *Delusions of Banjer*. On the strength of their notorious live shows, the Bad Livers have garnered press in *Rolling Stone*, *Request* and *Pulse*, as well as in numerous newspapers. As *Melody Maker* said it was "a good year for cirrhosis."

Jennifer Berezan

Jennifer Berezan began her career in the bars of northern Alberta oil towns over a decade ago. Since then she's developed into a seasoned and provocative songwriter, weaving politically poignant lyrics with a unique blend of folk, rock and urban country music. Her talent has won her a large and loyal fan base and critical acclaim from industry professionals.

Jennifer's first album, *In the Eye of the Storm*, received favorable reviews and was charted on the top 10 playlists of several college radio stations. *Borderlines*, her new album on the Flying Fish record label, has received strong praise from critics. Graced by such well known and spirited



Jennifer Berezan

performers as Linda Tillery, Norton Buffalo, Nina Gerber and Joe Craven and produced by Windham Hill recording artist Mike Marshall, *Borderlines* challenges the intellect and seduces the listener with complex and flowing musical arrangements and flawless performances.

Despite her growing prowess as a recording artist, true converts are made at her blistering live performances. Her focused ability as a guitarist, coupled with a warm yet commanding voice and a commitment to quality performances, has made Berezan a sought after performer and an audience favorite at North America's major folk festivals, clubs and universities.

Joining Jennifer Berezan is guitarist Nina Gerber. *Frets* magazine has called her "one of the best acoustic and electric guitarists in the folk genre." Nina has carved a career out of what some might call the shadows. Her soulful guitar accompaniments have brought her to prominence without ever placing her name on the front of an album cover, and her acute skills as producer and arranger are beginning to do the same. She has performed and/or recorded with Queen Ida, Jerry Jeff Walker, Nanci Griffith, Ferron, Rosalie Sorrels and Rhiannon.

Nina continues to prove with her guitar that some of the truest and most emotional communication requires no words. Still, when combined with the voice of another musician of heart, the



John Bottomley

result is unforgettable.

John Bottomley

John Bottomley says he knew when he was 14 or 15 years old that making music was what he wanted to do. The Juno award winning singer/songwriter and his new album *Songs With The Ornamental Hermits*, released on BMG late last year, have been receiving a lot of acclaim. Produced by Bottomley, John Oliveira, Jocelyn Lanois, and T Bone Burnett, the album features 11 Bottomley originals and a dazzling rendition of Gordon Lightfoot's *The Way I Feel*.

Bottomley was born in Toronto, but because his father was in the air force, he logged many miles moving from Toronto to Ottawa, London, England, Cold Lake, and Germany. While in Germany, John, who had been playing piano since he was six, first picked up the guitar. Soon afterwards, he started performing with various cover bands and toured around Germany. When punk music erupted in 1976, his musical interests moved in that direction. His interest in punk lead him to form the band Tulpa. In 1989 Tulpa disbanded, and by then Bottomley's interest in the development of songs was nudging him toward the dark, haunting and acoustic-based songwriting style which was to become the hallmark of his first solo release, *Library of the Sun*, released on his own



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label. Some of John's images are rich literary constructions accompanied, troubadour-fashion, by music. Others are a musical form in which lyrics and melody are inseparable. This Vancouver-based singer/songwriter is someone to watch.

Bourbon Tabernacle Choir

"If Fellini produced a funk band, it would sound like this," wrote one Victoria critic referring to Toronto's **Bourbon Tabernacle Choir**. Since forming in 1985 while members were still in high school, the band received much attention from media and fans alike. Their popularity must certainly be due to the BTC's sonic and visual diversity. Lead vocalists **Dave Wall** and **Kate Fenner** twine and soar over the infectious grooves put out by **Jason Mercer** and **Gregor Beresford** on bass and drums; **Chris Miller** and **Andrew Whiteman** on guitars; **Gene Hardy** on sax and violin; and **Christopher Brown** on organ, clavinet and trombone.

Their independent cassettes (*First Taste of Bourbon*, 1987; *If Hell Had A House Band*, 1988; and *Sister Anthony*, 1990) garnered prominent media attention. The band's first single, *Put Your Head On*, was produced by ex-Blue Rodeo keyboardist Bob Wiseman. Its accompanying video received seven



Bourbon Tabernacle Choir

weeks of medium rotation on *MuchMusic*, an unprecedented run for an independent release. The song also found its way on to the soundtrack for Bruce McDonald's film *Highway 61*. Over the summer of 1992, the Bourbons recorded their first full-length release *Superior Cackling Hen*. Aided by a deal with Yonder Records and distributed by Sony, this release is fast establishing many new roads for the Bourbon Tabernacle Choir.

Charles Brown

Charles Brown was a number one rhythm and blues hit maker early in his career, a primary influence on everyone from Ray Charles to Sam Cooke, and the author of two of the most popular Christmas songs: *Please Come Home for Christmas* and *Merry Christmas Baby*.

Brown's route through music has been an unusual one.

Although as a kid he practiced spirituals and forbidden boogie woogie on the piano, he first became a chemist in a munitions factory and a chemistry teacher. Eventually he moved to San Francisco where he was discovered playing the piano in a department store by a member of Duke Ellington's band.

In 1944, he became pianist and often-singer with Johnny Moore and his Three Blazers, one of the most popular L.A. groups of the day. Brown penned and sang several hits under Johnny Moore's name and then under



Charles Brown

his own name, all characterized by a sophisticated blues approach—his distinctive singing style and elegant piano playing.

But the musical practices of the time denied him the income he deserved. Although he continued to work in music, Charles slipped from the r&b scene around 1960.

One of the most colorful stories about his career involved the time he spent as a piano player in a club operated by *gangsters* and the difficulty he had extricating himself from his contract. Eventually Charles gave up music and cleaned houses in Beverly Hills.

However, people started seeking out the originator of such early r&b classics as *Driftin' Blues*, *Trouble Blues* and *Hard Times*. In the mid-'80s he made a well regarded album for the Upside label (later re-issued by Alligator). Longtime fan Bonnie Raitt topped off Charles' return to the limelight by asking him to join her 1990 tour. Almost simultaneously came the release of Charles' *Bullseye Blues* debut album. Brown's return gained considerable media attention in addition to strong interest from artists like Elvis Costello and Bonnie Raitt. Raitt subsequently joined Charles in the studio to cut a duet and accompany him on slide guitar for his next album. *Village Voice* said, "Brown's music stands out as much today—glimmers and seduces and thrills as much today—as it did 40 years ago."

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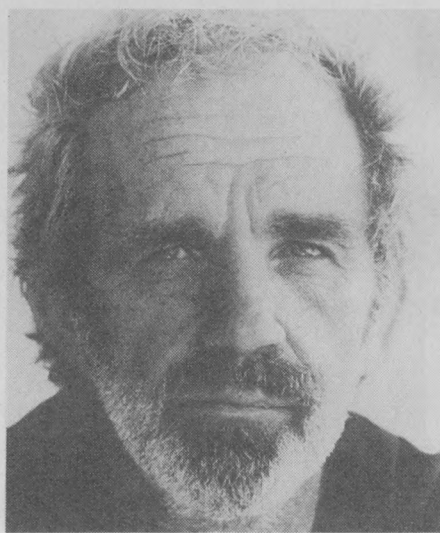
Les Bucherons

Les Bucherons

True to the French-Canadian culture, **Les Bucherons** have all the traditional elements in their shows: stories, songs, jigs, wooden spoons, *bonhommes gigeurs* (little dancing men), accordions and fiddles.

Interwoven with the traditionalism are more modern songs, and conventional items used unconventionally. For example, a saw and a washboard become musical instruments, and an axe is used in a dance.

Over the years their two shows, *Joie-de-Vivre* (The Lumberjack Show) and *Les Voyageurs*, have become solidly established across Canada. This past



J.J. Cale

year communities throughout British Columbia, Alberta, Ontario and the Maritimes opened their arms, their hearts and their homes to welcome the newest troupe of **Les Bucherons**: **Gilbert Parent and David Woods**. **Amelia Kaminski** will be joining them on stage.

J.J. Cale

J.J. Cale is one of the greatest stylists working in any musical field. Oklahoma's most famous son has been making records on and off for the last 30 years and he never fails to delight and entrance with his uncanny blend of soulful, bluesy country.

John's guitar playing is as legendary as his husky, emotive vocals, though it is something of a fallacy to brand him terminally laid-back since his technique is deceptive. A great J.J. Cale record tends to leave the listener with the broadest of smiles, as if mugged by a velvet-clad shadow. After all, if the arrangements sound second nature, that's because they are the work of a master craftsman and a modest perfectionist.

Number 10, it is safe to say, is a truly great J.J. Cale record. In fact, it could be said to be his best work since the glorious opening trio of *Naturally*, *Really* and *Okie*. Recorded down-home style at Cale's San Diego retreat, *Number 10* is graced with the kind of understated songwriting depth that marks Cale out as an original spirit.

A shy and reticent figure, Cale will admit that he's pleased with *10* but only if you push him. "I'm always trying to move in another direction but my records end up sounding the same." Little does he realize that perhaps his *same* is precisely what his devotees want to hear.

Cale's playing has been an enormous influence on those expert guitarists - Eric Clapton, Mark Knopfler and Richard Thompson. Clapton's well chosen covers of *After Midnight* and *Cocaine* helped bring Cale's work to a broader audience.

Cale's off-the-beaten-track sound has served him well. While he has



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managed to keep the byproducts of fame at arms length, Cale has maintained a refreshing approach to life in general. "The problem with success is that you don't have time to go fishing."

Mary Coughlan

Until 1985 **Mary Coughlan** sang only in the bathtub. Now she is a phenomenal success—one of Ireland's most highly individual vocalists. She burst on to the music scene with the classic *Tired and Emotional* and has just released her fifth album, *Love For Sale*, regarded by the critics as the most dynamic of her career.

Mary sings of midnight moods, laid back jazz and blues with a voice that is passionate and powerful yet delicate and fragile. Her live performances are exhilarating and memorable. Mary Coughlan from Galway, Ireland, is a sassy classy performer of quality...sit back and listen.

Playing alongside Mary will be:

Richie Buckley: Ireland's premier saxaphonist, tenor and soprano.

Richie has recorded and toured the world with Van Morrison.

Dick Farrelly: guitar (electric and acoustic). Dick has played with Mick Taylor (Rolling Stones) and Pre-Fab Sprout.

Robbie Casserly: drums. Robbie has also been working with Mark



Mary Coughlan

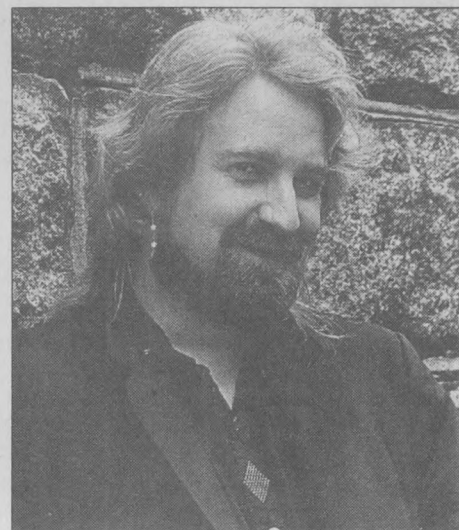
Knopfler and Paul Brady plus toured with Andrew Strong and the Commitments.

Paul Moore: bass guitar and double bass. Paul has just finished Mark Knopfler's new solo album and has worked with Paul Brady.

Brian Connor: piano. Brian has worked with the B.B.C. Philharmonic Orchestra.

Johnny Cunningham

Johnny Cunningham was born in Portobello, Scotland in 1957 into a musically rich family atmosphere. He began playing the fiddle at the age of



Johnny Cunningham

six, and at 13 he formed the now legendary Scottish folk band Silly Wizard. The *Wizard* spearheaded the Scots side of the Celtic revival in the early '70s and enjoyed a successful and creative career until their break-up in 1989. Johnny and his brother Phil formed Relativity with Micheal and Triona Ni Dhomhnaill of the Bothy Band.

In addition to solo performances throughout the U.S., Canada, Europe and the British Isles, which met with great popularity and critical acclaim, Johnny is also in constant demand as a record producer and session musician. He has won several awards for his studio work.

Johnny is currently composing the lyrics and music for a theatre



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Iris DeMent



Ani DiFranco

production. Live performances this year have included a tour with singer/songwriter Bill Morrissey. He is also working on several production projects and performing with Windham Hill artists, Nightnoise.

Iris DeMent

Iris DeMent is one of the freshest and most original new arrivals on the country/folk scene in quite some time.

John Prine told *Rolling Stone* magazine "I can count on three fingers the number of people who impressed me as much the first time I saw them live...she sings quite a bit like Emmylou Harris, but her stage presence has a touch of Judy Holliday..."

Her extraordinary debut album *Infamous Angel*, released in 1992, highlights 11 DeMent originals as well as a host of guest performers, including Al Perkins, Jerry Douglas, Roy Husky Jr., Emmylou Harris, Jim Rooney and Iris' mother Flora Mae DeMent.

Iris was born in Arkansas into a farming family, but after some hard times the family moved to California in 1964, where she lived until age 17.

Her love for music was nurtured by her parents. Her mother sang around the house and in the choir while her father played fiddle and led song services. All of Iris' brothers and sisters are musically gifted with several older siblings forming a gospel group, the DeMent Sisters. Iris grew up playing

piano and singing in the church, but it wasn't until she was 25 that she began writing her own songs. Eventually she moved to Nashville where she continued refining her writing and performing talents.

Her appearances at various showcases quickly captured the attention of award-winning producer Jim Rooney, who produced her album for the independent label, Philo/Rounder. She recently signed an exclusive contract with Warner Brothers who arranged to re-release *Infamous Angel* to wider distribution.

Ani DiFranco

Ani DiFranco made her first appearance at the EFMF last year. Unflinching in her pursuit of honesty, Ani (pronounced AH-nee) strikes sparks incessantly as she challenges sexual politics, social conventions and the meaning of existence, including her own. She has been lauded for the rock-hard edge of her songs, perfectly matched by her strong guitar and urgent voice. Pay careful attention to her lyrics and her voice, strong and evidently well-trained.

The Buffalo, N.Y. native is described as an urban poet and, although in her early 20s, she has already released three albums. In the past couple of years, Ani's admirers have spread her music from New York to the Pacific Coast, Canada, England and beyond.

Writes one New York critic that the "fans are drawn to the whole DiFranco mix, but most seem particularly attracted to the idea that behind this tiny, aw-shucks girl lurks a woman capable of strong, unswerving sentiments."

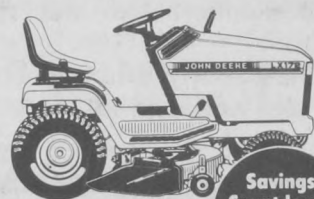
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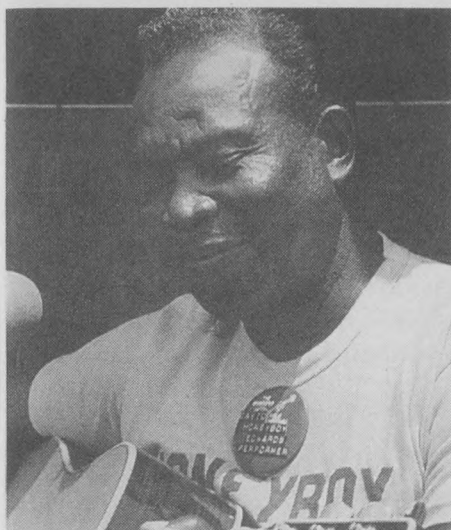


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Honeyboy Edwards



The Fairfield Four

Honeyboy Edwards

David *Honeyboy* Edwards was born in the heart of the delta in 1915 in Shaw, Mississippi and learned his first guitar licks from his father, Henry Edwards, who played guitar and violin at country dances and juke joints.

At the age of fourteen, he hit the road with Big Joe Williams and toured

throughout the South for a year. After leaving Big Joe and returning home for about three years, Honeyboy Edwards began a full-time musical career.

In the 1930s he worked both as a solo player and with Robert Johnson, Tommy Johnson and lesser known blues artists.

In 1942, a noted archivist and folklorist for the Library of Congress finally caught up with the fast-moving, itinerant Edwards and recorded 15 stories and songs of Edwards' for the Library of Congress Collection. In the late 1940s he moved to Memphis where he worked with many musicians including Howlin' Wolf and Sunnyland Slim.

In 1953 he moved to Chicago where he has remained ever since. He played in scores of southside taverns and adapted his sound to the city, incorporating into his repertoire songs by Magic Sam, Bobby Bland, B.B. King and other urban musicians.

During the 1960s, as his musical compatriots gradually retired or died, Edwards became one of the last blues players in the older, more country styles. During this time his recording career accelerated as independent labels Milestone, Adelphi and Blue Horizon put his songs on vinyl. He even appeared as a guest artist on two albums by the original Fleetwood Mac.

In the '70s and '80s, Honeyboy garnered considerable international acclaim. He played at numerous folk festivals and concert halls, and toured

Europe and Japan. He has played in concert with Muddy Waters, Dizzie Gillespie, Van Morrison, Foghat and others.

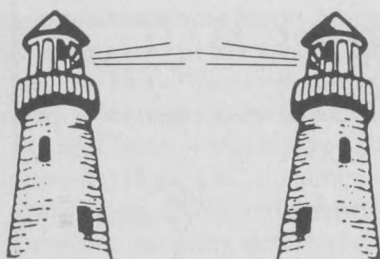
Listening to his live performances, one understands why Honeyboy Edwards has been captivating diverse audiences for over a half century.

The Fairfield Four

There have been many great gospel singing groups to come out of the South, but probably none has been so influential as *The Fairfield Four*.

They first came to prominence in 1942, when they received national recognition for a radio promotional contest. The broadcast proved so popular that for 10 years, five days a week, the group remained on the air sending their brand of jubilee singing into virtually every home in the United States. Even blues master B.B. King credits the Fairfield Four with helping him develop his singing style by listening to their syndicated programs. The Nashville group ruled the South's black gospel quartet scene in the '40s and early '50s. They broke up in the '60s and reunited in the '80s. The a cappella group's membership has varied over the years; the "four" have been as many as six and are now five.

They have been honored countless times for their contribution to the heritage of jubilee gospel singing. Carnegie Hall has tipped its hat twice



PHAROS

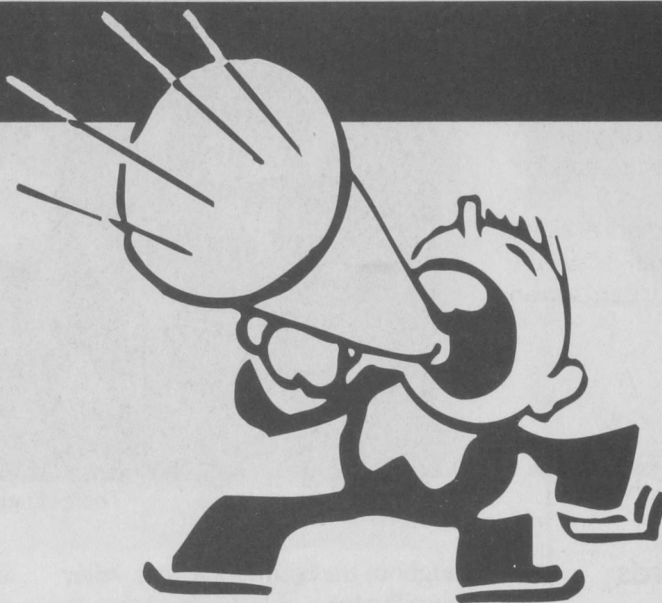
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to the group and has recently had the group perform as part of the institution's centennial. In 1989 the Fairfield Four was awarded National Heritage Fellowships by the National Endowment of the Arts. Last year it garnered rave reviews in opening for Lyle Lovett.

The Fairfield Four consists of **James Hill**, **Isaac Dickey Freeman**, **Wilson Waters**, **W.L. Preacher Richardson** and **Walter Settles**.

Finjan

Winnipeg-based **Finjan** has been introducing audiences to the beauty and excitement of Klezmer music for over 10 years. Their music covers the broad spectrum of the Klezmer repertoire. Their instrumentals, both traditional and original, range from the scintillating to the soulful, complete with wild solos, swing tempos, powerful rhythms and rich harmonies. Their original sound and style, technical wizardry and joyous delivery have placed **Finjan** in the forefront of the Klezmer revival.

Finjan has made hundreds of appearances across North America including our own festival in 1985. As well, they have frequently recorded for CBC, were featured in the movie *The Outside Chance of Maximilian Glick*, appeared in the CBC-documentary *A Coat of Many Colors*, and have recorded three albums: *where were you before prohibition?*, *From Ship to Shore*, and most recently, *Crossing Selkirk Avenue*. This past year **Finjan** was featured in a one-hour concert on the PBS syndicated program, *The Lonesome Pine Specials*, and headlined the annual Klezmer Mania in San Francisco.

The individual members bring diverse musical backgrounds and personalities to the group. **Finjan** members are **Shayla Fink**, accordion, piano, guitar, vocals; **Eli Herscovitch**, clarinet, saxophones, flute, guitar, harmonica, vocals; **Martin Kinzey Posen**, acoustic bass, vocals; **Daniel Koulack**, guitar, banjo, mandolin, bouzouki, violin; **Myron Schultz**, clarinet, saxophone, taretoga, percussion, vocals; **Victor Shultz**, violin, mandolin, vocals.



Finjan

Roy Forbes

Born where the Alaska Highway begins, in Dawson Creek, B.C., **Roy Forbes** was raised on the music of the country and rock greats of the 1950s and '60s. This influence, combined with his profound lyrical sensibility, stunning guitar style and uniquely compelling singing, has made **Roy** one of Canada's best songwriter/performers working today.

In the early '70s, **Roy** moved to Vancouver and recorded three albums under his childhood nickname **Bim**. He also built a huge following on the folk festival circuit. In 1982 he released a solo acoustic album *Anything You Want*, followed by a collection of Christmas songs with **Connie Kaldor** in 1985.

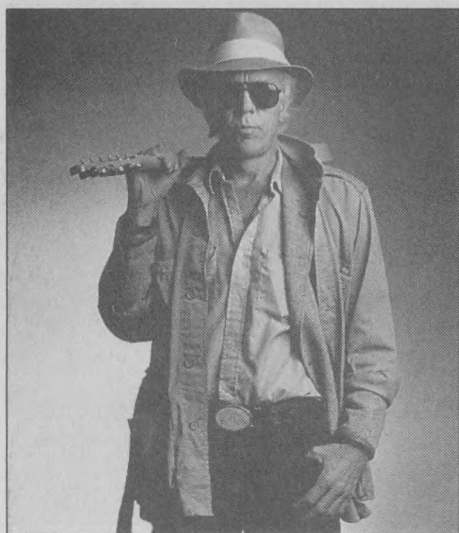
Love Turns to Ice, an engaging mix of roots and rock music, was released in 1987 and put **Roy** in front of a band again. He returned to an acoustic setting in 1991 for *UHF*, a collaboration with **Shari Ulrich** and **Bill Henderson**. His most recent release is *The Human Kind*, the long-awaited country album.

Roy has also taken on the role of producer in the last few years, producing recent sessions for the Great Western Orchestra, **Mark Perry**, **Faith Nolan**, and three of his own recordings including *The Human Kind*. **Roy** remains a prolific and passionate songwriter, and his voice is probably his most recognizable and unforgettable asset.

A critic with the *Vancouver Province* says, "there is a heart-tugging honesty



Roy Forbes



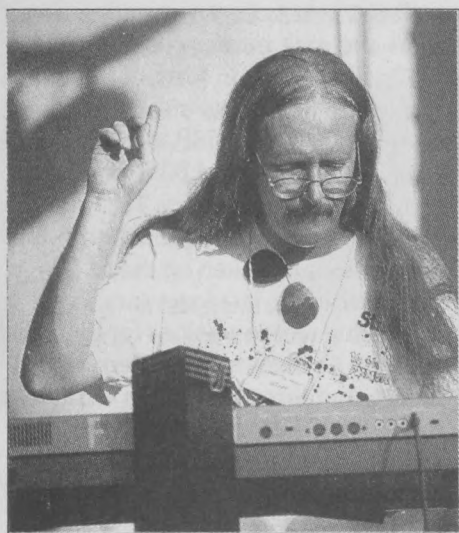
Amos Garrett



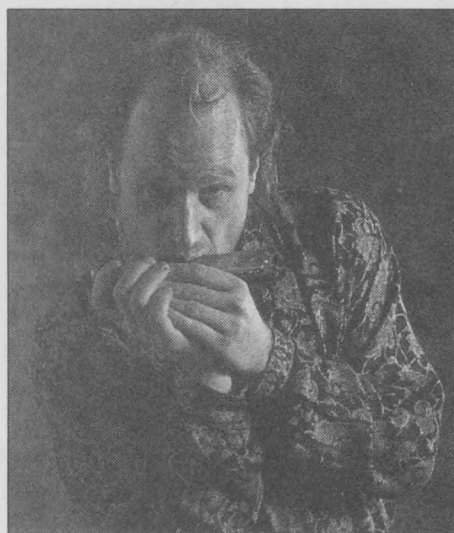
Bohdan Hluszko



Kit Johnson



Ron Casat



Rusty Reed

in Roy Forbes' voice to which I, at least, never fail to respond. There is also the pure joy of singing..."

Travel assistance provided by Canada Council.

Amos Garrett and the Festival House Band

Guitar Player magazine calls Amos Garrett "one of the most lyrical and original guitarists playing today." This Juno award winner is one of the most influential guitarists in roots - his voice is like melted chocolate. Amos is always a welcome addition to the festival as leader of the EFMF House Band. As a session musician, he has played with more than 150 artists,

including Stevie Wonder, Emmylou Harris, Bonnie Raitt, Todd Rundgren and Long John Baldry.

Bohdan Hluszko is an adept drummer and plays everything from country to blues to reggae. Bohdan has previously performed at our festival with Papa John Creach, Pinetop Perkins, Bobby King and Terry Evans, Flaco Jimenez, Ellen McIlwaine, Murray McLauchlan, Sylvia Tyson and Hans Theessink. Bohdan is always looking for new challenges and a place to bang his drums.

Kit Johnson has played bass for the House Band for several years. He has toured with Chris de Burgh, David Wilcox, Murray McLauchlan and many others. He also co-wrote Alannah Myles' hit single *Lover of Mine*.

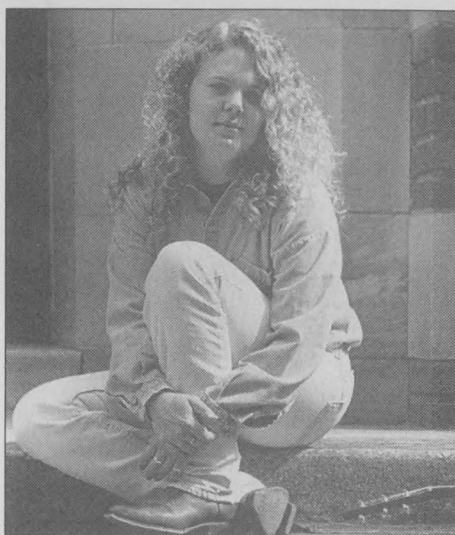
This song won SOCAN's Canadian Song of the Year in '91. Kit also works with Murray McLauchlan on his weekly CBC radio show *Swinging on a Star*.

Ron Casat is a Calgary-based singer/songwriter and keyboard player. He has appeared at the EFMF with James Keelaghan, Diamond Joe White, Margaret Christl and most recently with Amos Garrett and the Eh Team. He also plays in a swing/jazz band called the Cold Club of Canada with Amos.

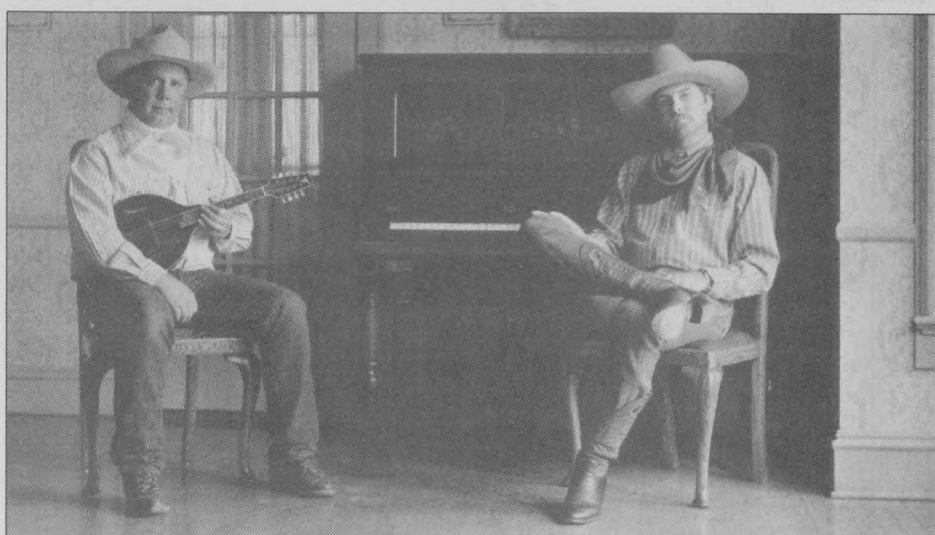
Amos Garrett says, "I have played with three of the best harmonica players ever, and I am happy to have Rusty Reed on my stage anytime." Rusty developed his own identifiable style by listening to the likes of Sonny Boy Williamson and Paul Butterfield. He has been invited on stage by legends such as Pinetop Perkins, Spencer Davis, Joe Louis Walker and Sunnyland Slim. Rusty appears on the *Saturday Night Blues Compilation*, *Great Canadian Blues Project, Volume 1*. This CD won a Juno for Best Roots and Traditional Recording last year.

Jennifer Gibson

At the age of 25, singer/songwriter Jennifer Gibson has made leaps and bounds since her musical career debut six years ago. She was awarded Most Promising Artist for 1992 by the Alberta Recording Industry Association. Jennifer is heavily



Jennifer Gibson



The Great Western Orchestra

influenced by the sounds of Sue Medley, Bonnie Raitt and Mary-Chapin Carpenter. She incorporates their styles into her own, resulting in one honest, energetic performer who attacks her words like she strikes the strings on her guitar - hard and strong.

She has played North Country Fair, the Fringe, the Calgary Stampede and the Edmonton Folk Music Festival with Jane Hawley.

Her debut album, *Too Far Gone*, released in late '92, is an excellent representation of her musical versatility. Her music can be heard on country stations across Canada, as well as CBC Radio's premiere programs, including *Morningside* and *Gabereau*.

Great Western Orchestra

Great Western Orchestra's David Wilkie and Stewart MacDougall have

been collaborating for several years. The two met while members of Katy Moffatt's Cowtones. Though Wilkie went on to form the Great Western Orchestra and MacDougall toured with Ian Tyson, the two continued to work together.

The San Francisco-born, longtime resident of Turner Valley, Wilkie has compiled a rather impressive list of noteworthy artistic achievements while building his varied career as musician, songwriter and broadcaster. Ian Tyson's landmark album *Old Corrals & Sage Brush* owes much to Wilkie's mandolin stylings and considerable knowledge of the genre. Wilkie founded GWO in 1985. Combining musical influences from Gene Autry to Tchaikovsky, from Music Row to Tin Pan Alley, the Orchestra produced an award-winning recording released in 1989.

As a picker, singer and songwriter,

Stewart MacDougall's quiet contributions to the careers of others is inestimable. After anchoring Laura Vinson's band and contributing songs, he began a two-year association with k.d. lang. He wrote half the songs on her first album.

Since joining forces, the two have been taking their unique stylings to the concert stage, bringing the new west into the '90s with their own songs and fresh interpretations of the western classics. They recently showcased at South by Southwest, a music conference which has been called "one of the best things to happen in music, period," by *Rolling Stone* magazine. Five of their songs from the CD *Wind In The Wire*, will be used in Randy Travis' newest movie. Two of the songs will be performed by Randy and the other three by the Great Western Orchestra.

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Danny Greenspoon

Danny Greenspoon

Danny Greenspoon has a long and varied history in the Canadian music industry. For the last four years he has, along with bassist Kit Johnson, played the guitar on Murray McLauchlan's CBC Radio show *Swinging on a Star*.

Apart from Murray, he has been a band member with such varied acts as Kate and Anna McGarrigle, The Romantic Brothers, Sylvia Tyson and the Great Speckled Bird, Del Shannon and Sue Medley.

Greenspoon, a three-time Juno Award winning record producer, won this year's World Beat Album of the Year for the highly acclaimed *Spirits of Havana* by Jane Burnett. Other productions under his belt include: *Spirit of the West*, *Prairie Oyster*, the *Shuffle Demons*, *Barenaked Ladies*, *Willie P. Bennett*, *Sylvia Tyson*, *Finjan* and *Colin Linden*. As a film composer, Greenspoon won the 1990 Gemini Award for Best Original Music Score for the documentary *My Grandparents Had A Hotel*.

For the past three years, Greenspoon has been producing music for CBC-Radio and is currently producing *Hot Ticket*, a weekly national live concert show featuring the best in Canadian and International music from across Canada.

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The Ken Hamm Trio

The Ken Hamm Trio & Tony Trischka

Ken Hamm's full-bodied, energetic sound and especially riveting slide guitar ranges from elegance to raw blues. Well known across Canada as a blues artist, Ken has been featured in *Guitar Player* magazine, rating a nomination as Acoustic Blues Guitarist of the Year in its annual poll in 1979.

As founder of the popular Thunder Bay group, the Bay Street Blues Band, Hamm developed blues and reggae styles on the electric guitar during the band's existence (1973 - 78). After

producing his first LP, *Ken Hamm and Friends*, he began the first of many tours across western Canada in 1978. In 1982, he moved to Calgary where he formed a group with local musicians, which resulted in his second album, *Sheet Metal Shuffle*. He now lives on Vancouver Island where he has continued to produce quality music with his third album, *Floodtide*.

Joining Ken, is dobro player Doug Cox, whose musical background is as diverse as the variety of styles evident in his music. He began his career in Edmonton performing in musical theatre then moved into the technical area working as assistant production manager for the EFMF. In 1986, Doug set his sights on Victoria, producing and promoting concerts and dances.

Having the opportunity to receive private lessons with such masters as Leo Kottke, Jerry Douglas, Martin Carthy and John Renbourn, Ken Hamm has definitely left an impression on Doug's musical taste. Doug is currently planning his first solo release this fall.

The last member of the trio is luthier and multi-instrumentalist Pat Olmsted. He is a veteran of the Calgary country music scene, touring the prairies with a variety of bands. Pat has worked in Los Angeles as a session musician, performing on radio and TV. He has also recorded with guitar master Bob Brozman and has toured with Celtic singer Margaret Christl. Pat is featured on acoustic bass and

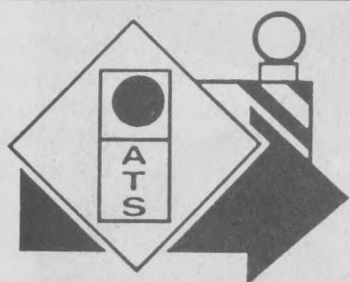


Tony Trischka

harmony vocals. He also takes pride in his work building fine acoustic instruments.

Banjo virtuoso Tony Trischka will be joining the Ken Hamm Trio. Born in Syracuse, N.Y., this three-time *Frets* magazine award winner started playing banjo at the age of 14 after hearing Kingston Trio's recording of *Charlie and the MTA*. He has recorded numerous albums for Rounder Records and Flying Fish and his musical talents have lead him into other areas: from recording music for the Pulitzer Prize winning play *Driving Miss Daisy*; countless recording sessions with such varied artists as Peter Rowan to Violent Femmes; to jingles for NBC and Ken-L-Ration ads. He also appeared in the CBC *Hallmark Hall of Fame* production of *Foxfire*, which featured Jessica Tandy, Hume Cronyn and John Denver.

In addition to his own performances and tours with other musicians, he has taught guitar workshops and penned instructional books on banjo playing. In 1992, Rounder released *Solo Banjo Works* - solos and duets featuring Tony, and Bela Fleck. His most recent solo project includes a variety of ensembles that feature Van Dyke Parks, Dudley Connel, Matt Glaser and members of REM.

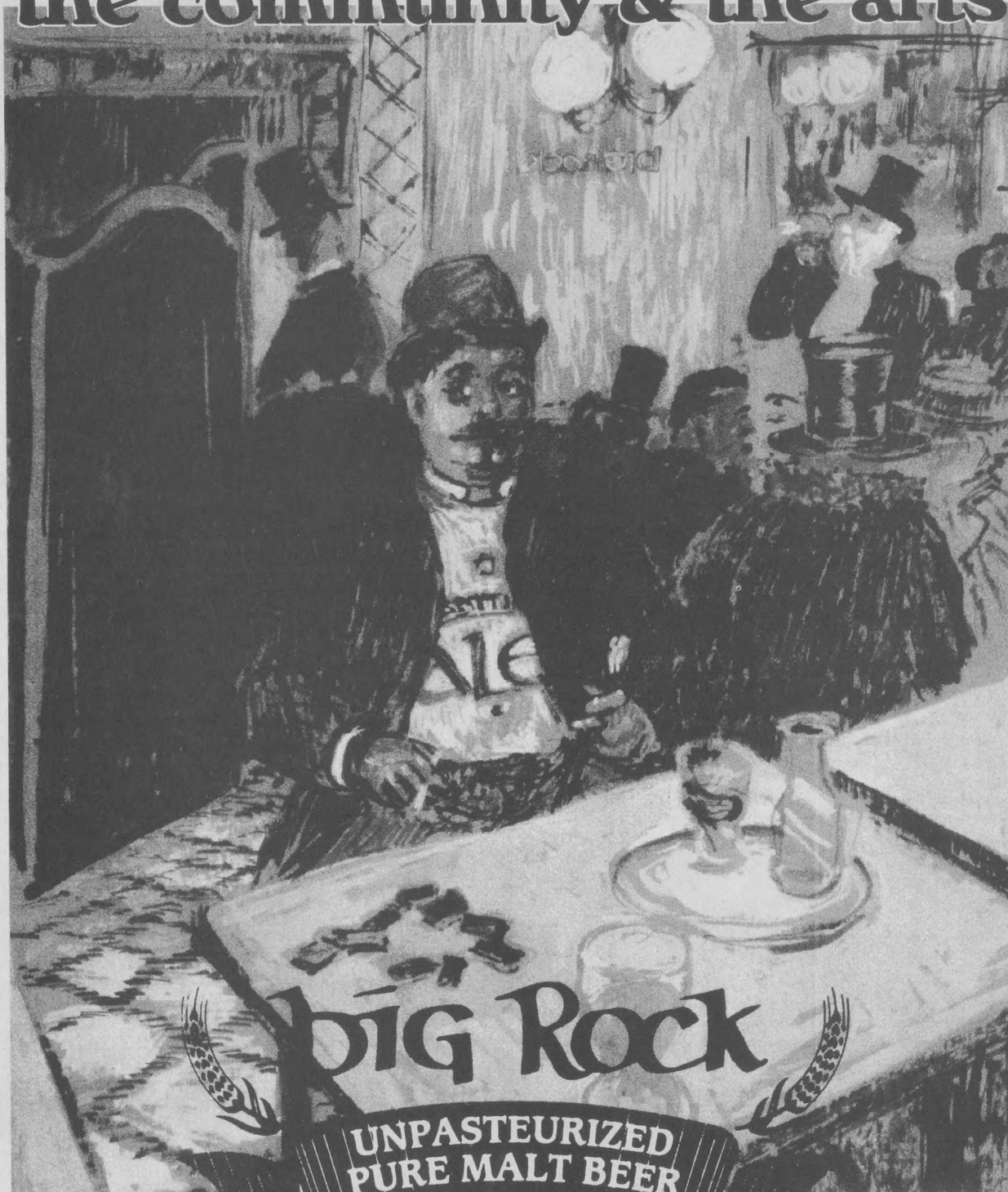


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The Keith Hancock Band

The Keith Hancock Band

Great songs, a superb voice, unique melodeon playing and a devilish wit have made **Keith Hancock** one of the most popular singer/songwriters in the U.K.

The Manchester native's songs cover a wide range of topics, from social injustices to sad love songs to humorous observations, moving his audience through a full range of feelings and emotions. *Folk Roots* describes Keith's music as "angry, raucous, defiant and marvellously tuneful" and *Dirty Linen* says "if you like roots-flavored music along the lines of The Oyster Band or Richard Thompson, treat yourself...you won't be disappointed."

In the past two years he has toured extensively, including two tours with the **Keith Hancock Band** line-up of Keith, Martin Carthy, Dave Swarbrick

and Ruari McFarlane. He has made three trips to Canada in the last two years, and he considers it his favorite country. Last year he played Mariposa, and to quote their artistic director he "totally blew away the audience."

Joining Keith on this tour are **Lee Collinson** (acoustic guitar and vocals) and **Clive Gregson** (acoustic guitar, electric guitar, bass and vocals). Lee has just finished his second album and, although constantly busy with Keith, he still finds time for solo gigs. Clive, since his split with Christine Collister, has been reaffirming his solo career.

Roy Harper

Hats off to **Roy Harper** whose musical career dates back to the '60s and whose list of guests on his numerous albums reads like a who's who of contemporary music.

Jimmy Page (Led Zeppelin) has been featured on five of his albums, David Gilmour (Pink Floyd) on four; other guests include Kate Bush, and Paul and Linda McCartney, to name a few. How many other singer/songwriters can say they've had a song dedicated to them on Led Zeppelin III? The title, of course, *Hat's off to Roy Harper*. He also sang *Have a Cigar* on Pink Floyd's *Wish You Were Here*. Five of his albums have hit the top 30 in the U.K., three of which climbed to the top 20.

Born in Manchester, Roy began playing music at the age of 14 with his brothers Dave and Harry in a band called De Boys. He became a busker mainly in Copenhagen, Stockholm,

and Amsterdam, but says he was expunged from at least five other European cities before settling in London where he had his first opportunity to record in 1966. His recording career took off in 1969, and he released 15 albums over the next 20 years.

His aims are to help spread understanding and peace among nations, and to assist in the stunting of mental diseases and misunderstanding caused by formal religion. He finds that as he gets older, he is able to put more creative meaning into his writing, but he sells fewer records and feels there is little value placed on the things which he has to say. This happens to everyone, he explains "It is a lamentable consequence of the pursuit of fashionability and the attempt to seem new and young."

Roy's son, Nick, who plays guitar, will join him on stage.

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Jerusalem Ridge

Hailed in country and bluegrass circles as one of Canada's top bluegrass acts, the lively Edmonton quartet **Jerusalem Ridge** is moving bluegrass music into the country music mainstream with the release this summer of its new CD, *Looking Back*. The band's video single, *North Wind*, has been featured on CBC-TV's *Country Beat* and MuchMusic's *Outlaws and Heroes*. The band has appeared on TV, radio and on stage across North America, from CBC Radio's *Morningside* to a showcase appearance at the International Bluegrass Music Association convention in Kentucky.

Voted Best Roots/Traditional Artist by the Alberta Recording Industry Association in 1992, Jerusalem Ridge offers a contemporary blend of hard-core bluegrass, blistering instrumentals, a cappella gospel and original music.

Jerusalem Ridge is: **Keith Burgess**, upright bass; **Craig Korth**, banjo,

guitar; **Bill Lopushinsky**, mandolin, guitar; and **Dave Wright**, guitar, mandolin.

Santiago Jimenez Jr.

Santiago Jimenez Jr. carries on the warm spirit and musical traditions which his father, Don Santiago Jimenez, pioneered back in the '30s and '40s when accordions only had one row of buttons and music was played in living rooms rather than ballrooms. Now there are two rows on Jimenez's instrument, and he's played in front of thousands of people everywhere from Russia to his hometown of San Antonio. Unlike his brother Flaco, who has made his mark playing with anglo country and rock musicians, Santiago remains committed to his father's legacy. By sticking with the two-button accordion when most players have moved on to three rows, Jimenez spurs himself on to greater heights of playing, coaxing delirious melodies and supple rhythms out of his instrument with fewer buttons at his fingertips.

Jimenez shares his mastery by performing for elementary school students and by giving accordion lessons at the Guadalupe Cultural Arts Center in San Antonio.

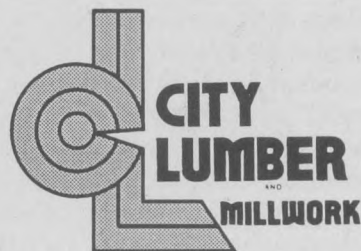
Another timeless hallmark of the tradition is the acoustic format (without drums) which features a stand-up bass, or tololoche. However, Jimenez has included the electric bass



Santiago Jimenez Jr.

occasionally, as he was unable to find a replacement for the late tololoche master Juan Viesca. Recently Jimenez was introduced to Mark Rubin of Bad Livers, making Rubin, in his own words, "the first half cracker, half Jewish" tololoche player.

Jimenez has made dozens of record. In 1989 his *Familia y Tradicion* earned him his second Grammy nomination.



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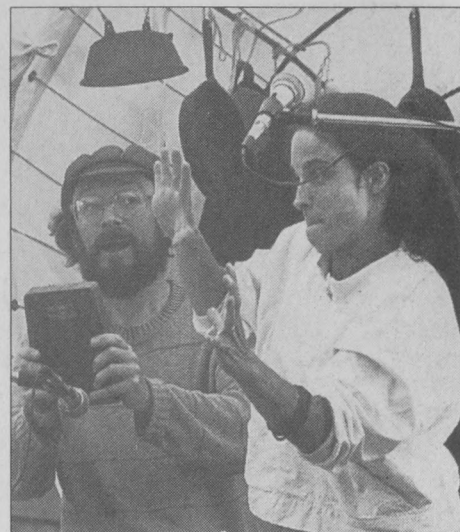


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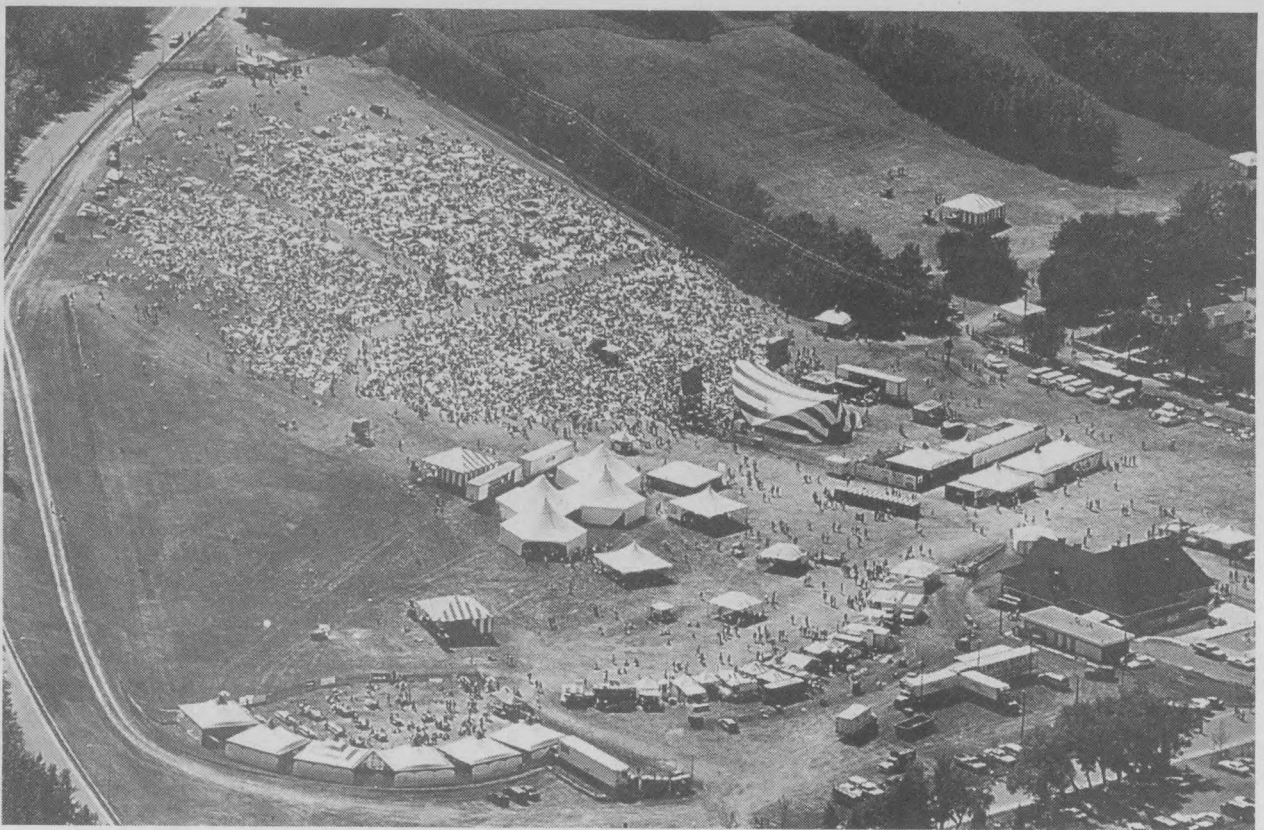
Kaetz & Glover

Kaetz & Glover

David Kaetz and Anne Glover have been entertaining families, schools and community groups throughout western Canada for years with their unique blend of stories, music and family dance. The couple, who live on Hornby Island, create a unique blend of entertainment and education.

Through her work in early childhood education, language, drama and music, Anne has developed an uncanny ability to connect with the wonder that lives in children's hearts. Her gift of storytelling, illustrated by a fascinating mix of sign language and string figures is scored by music provided by her husband, family entertainer David.

David and Anne first met in Victoria while he was playing clarinet and she was in a folkdance ensemble. Their first date was travelling to offer a teachers' workshop on the folk arts in the classroom. And as David says "We're still travelling." Their most recent tape is *The Adventures of Spider & Turtle*.



96 A St.

96 St.

photo by Delbert Kostura



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M MEDIA TENT

STAGE

3

STAGE



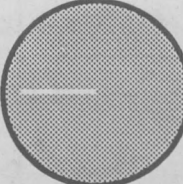


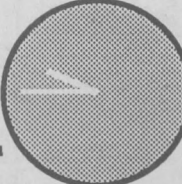

4



IMAGINATION MARKET

CONNORS ROAD

Saturday, August 7, 1993

Where When	Stage 1	Stage 2	Stage 3	Stage 4	Tent A	Tent B	Family stage
11 a.m. 	A sense of place Andy Irvine Topp Twins Iris DeMent Els Trobadors	Concert Great Western Orchestra 11:45 a.m. Concert Jennifer Berezan and Nina Gerber	Je me souviens Ad Vielle Que Pourra Chris Wood and Andy Cutting Les Bucherons	The Canadian in me James Keelaghan Laura Smith Wyckham Porteous The Wyrd Sisters Don Ross	Concert Brenda Kahn 11:45 a.m. Concert Dave Moore	Concert Lester Quitzau 	Kaetz and Glover
12 noon 	Concert Jerusalem Ridge 	12:30 p.m. In the tradition Rawlins Cross Santiago Jimenez Jr. Laura Smith Chris Wood and Andy Cutting Bad Livers	Manchester songwriters "United we stand" Clive Gregson Roy Harper Keith Hancock	Open minds Nancy White Roy Forbes Randy Newman Steve Forbert 	12:30 p.m. Concert Wyrd Sisters	It's a hit Moxy Frivious Wyckham Porteous Robert Earl Keen John Bottomley	Topp Twins
1 p.m. 	Mary Coughlan Band (and special guests)		Southern fried blues Colin Linden Hans Theessink Honeyboy Edwards Nina Gerber Ken Hamm	1:15 p.m. Concert nickel finger	1:15 p.m. Concert Rory McLeod	Take a bow Johnny Cunningham Paddy Glackin Calvin Volrath Victor Schultz	Les Bucherons 
2-3 p.m.	Randy Newman - Main Stage						

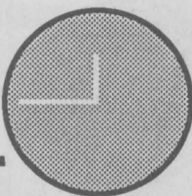
Saturday, August 7, 1993

Randy Newman - Main Stage

**2-3
p.m.**

**Where
When**

**3
p.m.**



**Blues jam -
Part I**
Amos Garrett
House Band
Doug Sahm
Colin Linden

Concert
Wyckham
Porteous



Stage 2

Concert
June Tabor
Mark Emerson
Huw Warren
Mark Lockheart

Stage 3

**Bonaparte's
retreat**
Donal Lunny
Maighread and
Triona Ni
Dhomhnaill
Ad Vielle
Que Pourra
Chris Wood and
Andy Cutting
Paddy Glackin

Stage 4

**A change is
gonna come**
Keith Hancock
Roy Harper
Jennifer Berezan
Ani DiFranco

Tent A

Concert
Laura Smith

Tent B

Dance
White Braid
Society
(Dancers and
Drummers)

**Family
Stage**

**4
p.m.**



**Blues jam -
Part II**
Honeyboy
Edwards
Ellen
McIlwaine
Lester Quitzau

Rave on
Rory McLeod
Brenda Kahn
Steve Forbert
Don Ross

Sing Out!
Fairfield Four
Tuva Ensemble
Moxxy Frivvous

4:30 p.m.
Holger Petersen
interviews
Charles Brown

Influences
Johnny
Cunningham
Andy Irvine
Ken Hamm
Hans Theessink

4:30 p.m.
**Sibling
rivalry**
Topp Twins

**Dave
Moore**



4:45 p.m.
Parade

**5
p.m.**



Concert
Bourbon
Tabernacle Choir



**The country
beat**
Roy Forbes
Iris DeMent
Kevin Welch
Jennifer Gibson

Concert
Ani DiFranco



5:15 p.m.
Richard Flohil
interviews
Randy Newman

Concert
Laura Vinson
and Free Spirit

5:15 p.m.
**Prairie home
companions**
James Keelaghan
Wyrd Sisters
Great Western
Orchestra

Open stage
*Please sign up
with stage
manager*

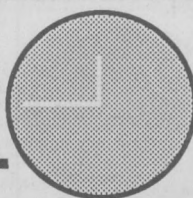
Sunday, August 8, 1993

Women of Reggae - Main Stage

**2-3
p.m.**

**Where
When**

**3
p.m.**



Stage 1
A virus
called the
blues
Roy Forbes
Charles Brown
Hans Theessink
Lester Quitzau

Stage 2
Celtic
connections
Rawlins Cross
James Keelaghan
Laura Smith
John Bottomley

Stage 3
One from
the heart
Wycham
Porteous
Iris DeMent
Great Western
Orchestra

Stage 4
Anything
goes
Nancy White
Tuva Ensemble
Topp Twins
Bourbon
Tabernacle Choir



Tent A
Concert
Chris Wood and
Andy Cutting

**3:45 p.m.
Concert**
Johnny
Cunningham

Tent B
With a banjo
on my knee
Tony Trischka
Danny Barnes
Daniel Koulack
Craig Korth
Alan O'Bryant

**Family
stage**

Major
Conrad
Flapps



**4
p.m.**



Concert
Ellen McIlwaine
Kit Johnson
Bohdan Hluszko

Concert
Santiago
Jimenez Jr.



**All the right
moves**
Don Ross
Nina Gerber
Lee Collinson
Tony Trischka

**4:30 p.m.
Concert**
Honeyboy
Edwards

**Fiddle
Quartet**
Chris Wood
Stuart Duncan
Alain Leroux
Ralph White III

Kaetz and
Glover

**4:45 p.m.
Parade**

**5
p.m.**



**Something
wild**
Judy Mowatt
Frank Carroll
Sister Carol
Anthem

**Brand new
songs**
Rory McLeod
Robert Earl Keen
Dave Moore
Wyrd Sisters

Men's issues
Ani DiFranco
Sister Breeze
Brenda Kahn
Jennifer Berezan

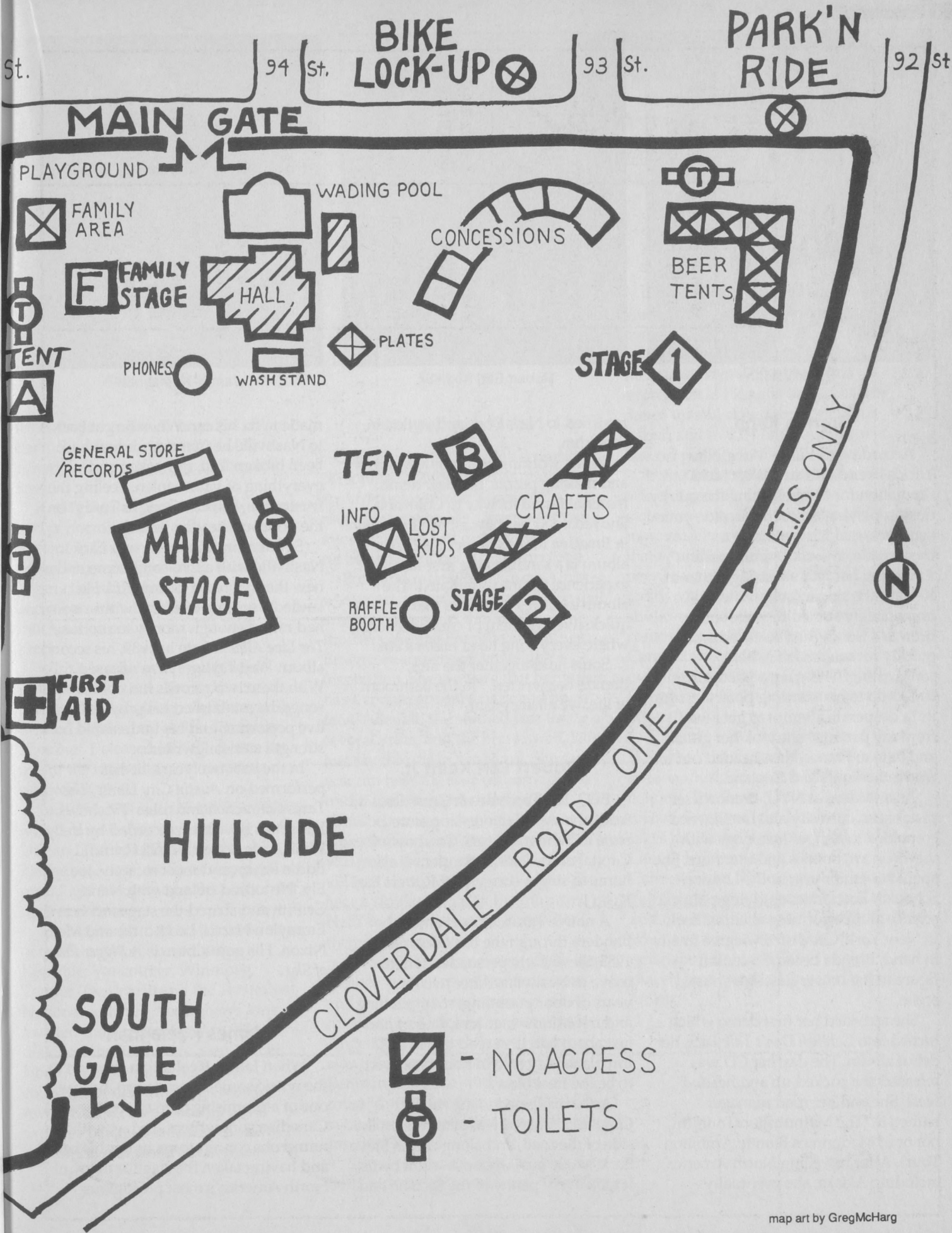
**5:15 p.m.
Concert**
Tuva Ensemble

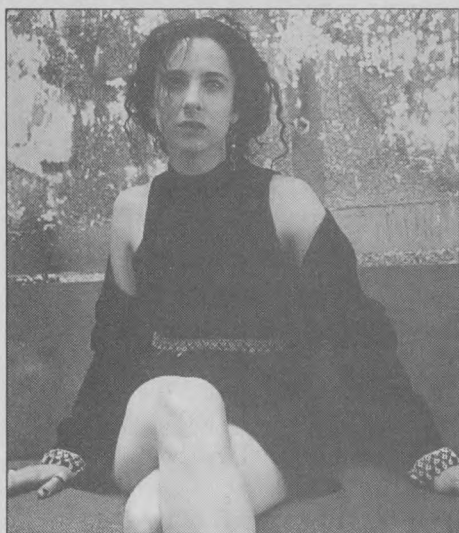
**5:15 p.m.
Concert**
Colin Linden

**Great sets
of pipes**
Ian McKinnon
(Rawlins Cross)
Liam O'Flynn
Gilles Plante
(Ad Vielle)

**Open
stage**

Please sign up
with stage
manager





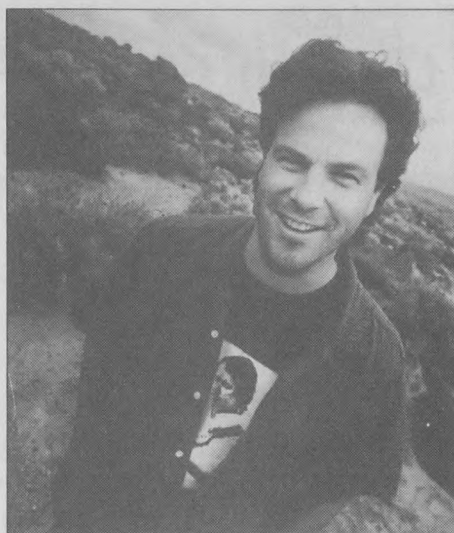
Brenda Kahn

Brenda Kahn

According to *Village Voice*, New York's Brenda Kahn has earned a reputation for "embellishing the quirky details, playing notes that invade your synapses, making her songs a memorable, low-rent virtual reality." Acquiring her first six-string guitar at K-Mart, the singer/songwriter immediately started to write songs. Brenda's wanderlust surfaced and quickly revealed itself in her songwriting. This gave a panoramic backdrop to her startling poetry. At 16, in "a desperate attempt to get away from my parents" she took her guitar and flew to France, then headed out to the Netherlands and England.

As a student at NYU, Brenda's self-awareness, curiosity and intelligence combined to temper her songs with views on art, politics and literature. She spent her junior year at the London School of Economics studying political science and performing at clubs. Back in New York, Class of '89 degree finally in hand, Brenda became a central figure in the Lower East side music scene.

She recorded her first demo which turned into *Goldfish Don't Talk Back*, her debut album. The day her CD was released she packed up and headed west. She and her road manager named it "The Malnutrition Tour" (in honor of Madonna's *Blonde Ambition Tour*). After travelling North America, including Alaska, she eventually



Robert Earl Keen Jr.

returned to New York and settled in Brooklyn.

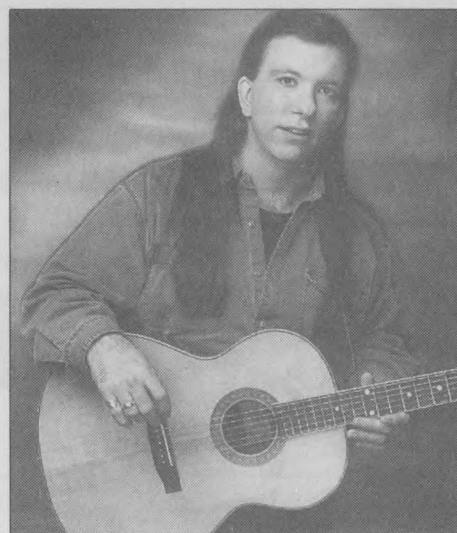
While working nights as a waitress and making pizzas, her new demo material found its way to Columbia. She recorded her new album *Epiphany in Brooklyn* in the winter of '92. The album is a sandblasting first-listen experience for the uninitiated. The album captures Brenda in that quicksilver moment of creative energy, where every song has a *raison d'être*. "...Souls hold together the tiles," Brenda has written. "In the bathroom of life, we all are grout."

Robert Earl Keen Jr.

BBQ, Ice, Tomatoes & Crossties... reads the sign on a one-stop store en route to Bandera, Texas, Cowboy Capital of the World. Bandera is also home to singer-songwriter Robert Earl Keen Jr.

A native Texan, Robert entered Bandera through the back door. In 1985, Steve Earle persuaded him to move to Nashville. After two long years of door pounding, song pitching and minimum wage jobs, Robert had just about had it. A road trip in a '72 Impala to play solo in Kansas proved to be the final blow.

As he explained to the *Austin Chronicle*, "There I was standing on the side of the road, and along comes Steve Earle's tour bus—whoosh—right by us. It took every penny of the \$600 he had



James Keelaghan

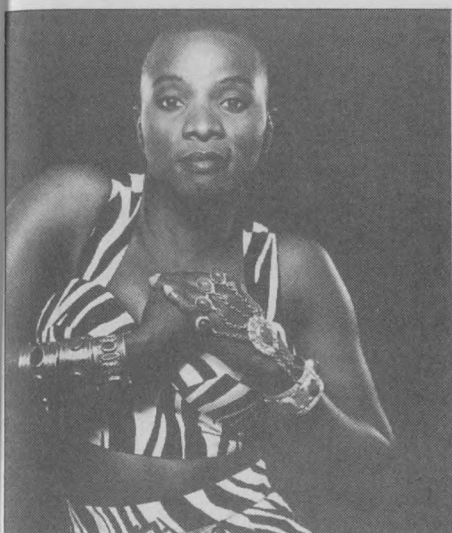
made to fix his car. When he got back to Nashville he found his house had been broken into, ransacked and everything of value stolen. Feeling the frustration, he put "Gone to Texas" on the door and headed home.

Seven months later he was back in Nashville with a five-song demo and a new theory on self-promotion. He landed a writing deal and within a year had raised enough money to produce *The Live Album*. Late in 1989, his second album *West Textures*, was released. With these two records full of new songs, he established his prowess as a live performer and his undeniable strength as a songwriter.

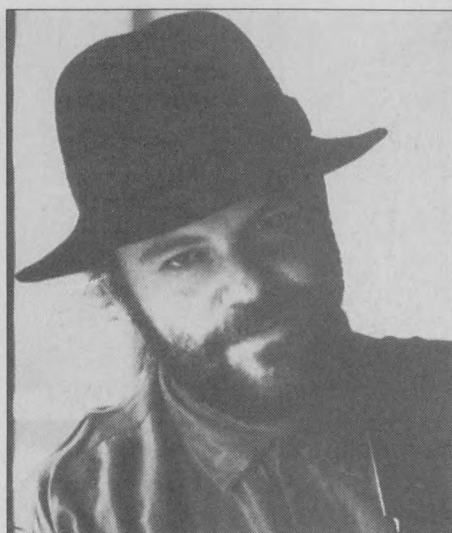
In the past two years, he has performed on *Austin City Limits*, *The Texas Connection* and other TV shows. His songs have been recorded by Kelly Willis, Lyle Lovett, Nanci Griffith, Eddie Raven and most recently, Joe Ely. He toured Ireland with Nanci Griffith and shared the stages with Emmylou Harris, Leo Kottke and Mojo Nixon. His new album is *A Bigger Piece of Sky*.

James Keelaghan

When James Keelaghan came on to the music scene a decade ago, he was one of a promising crop of young Canadian songwriters. Today, with numerous concert tours under his belt and having taken the stage at many of North America's most prestigious



Angelique Kidjo



Colin Linden

festivals, James has emerged as one of the most gifted songwriters of his generation, acclaimed by critics and fans.

Keelaghan began composing songs and performing during his years as a student in Calgary. At one of those coffee house performances, Garnet Rogers heard the ballad *Jenny Bryce* and it became a highlight of Rogers' much acclaimed album, *The Outside Track*.

With a knack for bringing new passion to old tales, Keelaghan's rich baritone brought life to the historically themed ballads on his first recording, *Timelines*. Released in 1987, it became one of the top-selling independent releases of 1988.

In 1989 he released *Small Rebellions* which gained a strong following in the U.S. and Canada. The album is vintage Keelaghan—passionate, salty, poignant, proud and has earned a Best Album of the Year honor.

He has performed on the main stage of the Edmonton, Lunenburg, Kerrville, Vancouver, Winnipeg, Tonder (Denmark) and the Australian National festivals. Keelaghan's long awaited third recording, *My Skies*, is his debut on the Redbird/Green Linnet label. *My Skies* is a remarkable collection of original songs which reveal Keelaghan's maturity as he explores personal landscapes, as well as political and historical events.

Angelique Kidjo

Angelique Kidjo is global music personified. Coming across almost like an African Josephine Baker, her musical talent melds a long-standing interest in pop and rock with a reaffirmation of her African heritage.

Born and raised in Benin on Africa's west coast, it should be no surprise that artists as diverse as the Neville Brothers, Aretha Franklin and James Brown are sources of Angelique's inspiration. She is aware that her music has a certain appeal to jazz and blues fans. After all, she studied jazz for several years, and the blues...well, let's just say that it's in her blood. She says you can hear the blues in some of the traditional songs from her village.

"This is because what you know as the blues came from places like my little village by the sea, and a lot of other villages along Africa's west coast. You hear a similar sound in the music of Haiti and Brazil because it travelled there on slave ships."

Coming from an artistic family—her mother worked as a theatre director and choreographer, her father was a musician and her brother has a band—Angelique was already well known along the Ivory Coast when she left Benin in 1980. She studied law and music during her first year in Paris, but soon decided that music was a lot more fun than law school.

She says music is a lot like law; they both address life's problems. "The only

difference is that music has the freedom to be honest and clear-cut. This way, I keep my conscience quiet."

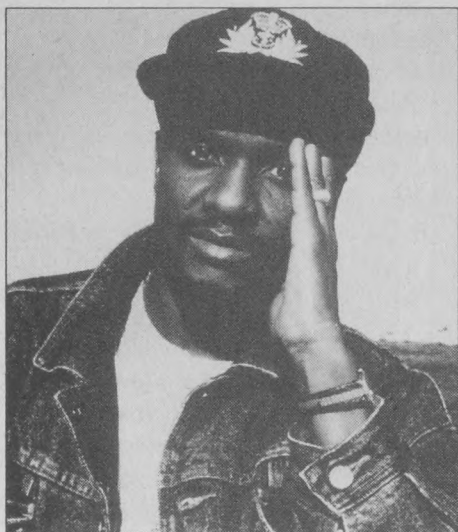
Although she speaks eight languages, including French, English and German, her first North American debut album, *Logozo*, is sung in the African languages of Swahili and Fon.

Colin Linden

If there is one constant to the music of Colin Linden, it's the blues. The blues course through Linden's veins the way the "big muddy" winds its way through Mississippi down the Louisiana bayou. The blues find expression in his agile fingers as they dance up and down the neck of his guitar, and in the gentle optimism of his compelling vocals.

If you had to place Linden's music into one specific category, the term *roots music* might be the name which most readily comes to mind. However, that would be misleading. There are very few musicians working in Canada today who haven't shared a stage or a studio with Linden at the helm. His resume reads like a who's who of the Canadian recording industry, covering everyone from Bruce Cockburn to Tom Cochrane to Colin James and countless others.

Linden's reputation extends to the U.S. where he frequently works as a session musician with his long-time cohorts, The Band. Linden's latest release *South at Eight, North at Nine* takes its title from an obscure Blind Lemon Jefferson song *Black Horse Blues*. Colin says the title is symbolic because half the record was recorded in Canada and the other half in the U.S. "Basically you have a style of roots music emanating from the South being played by a bunch of guys from the North."



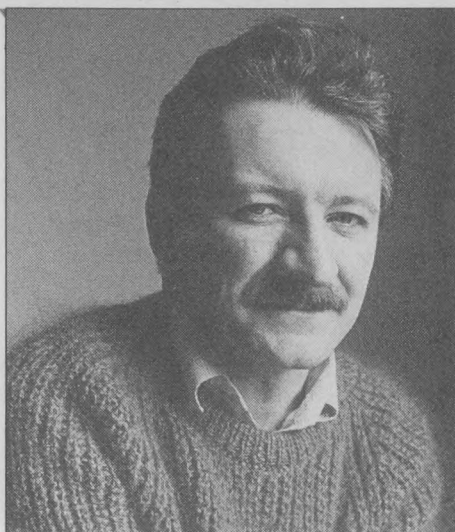
Ismael Lo

Ismael Lo

Although **Ismael Lo** was brought up on the Wolof culture, he enjoyed the ethnic manding, the melodies of the *mandingo* tradesmen and farm laborers from Senegal. But like many of his generation, he was also influenced by the music of Otis Redding, Jimi Hendrix, Wilson Pickett and the blues.

Ismael's family did not encourage his interest in music and since he had no musical instruments, he was forced to improvise. With guitars made of trash cans and fishing lines, and drums from saucepan lids and boxes, Ismael's music was labelled *handiran jazz* (handi means trash) by his friends. Years later, when he was performing at Dakar's night clubs, Ismael made instruments out of plastic milk bottles which gave his music a scratching sound which the audience loved.

As Ismael honed his musical talent in the late '60s and early '70s, the social and political independence movements which were sweeping across the African continent began to have a profound impact upon the music of the region. Traditional Senegalese music became more popular, protest music developed and musicians wrote songs about social issues, neo-colonialism and the effects of French rule. *Mbalax*, a percussion-based rhythm played throughout Wolof-speaking Senegal, was reworked to an electric form and Ismael joined the group Super Diamono, a pioneer in the electronic *mbalax* form.



Donal Lunny

In 1985 Ismael Lo went solo and eventually signed with Mango Records. His self-titled debut album incorporates *mbalax*, r&b, soul, manding and *peule* sounds. "I put the emphasis on social or anti-racist topics. I sing of things that people can relate to education and societal transitions."

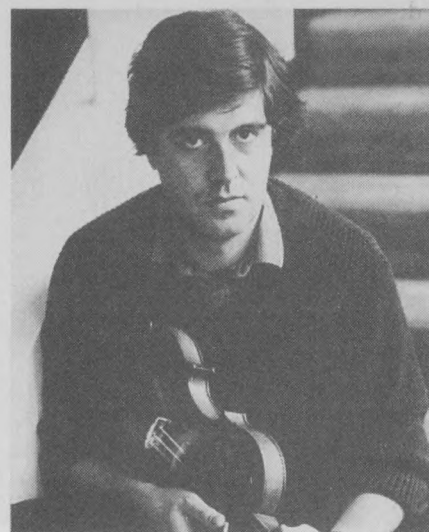
Donal Lunny & Paddy Glackin

Over the last few decades, Irish music has developed into a unique force in contemporary world music and **Donal Lunny** has been a central part of this movement. In 1971 he co-founded the group Planxty and played with them for two years.

Arguably the most innovative Irish band of all time, Planxty sparked off a new interest in Irish music and the origins of many successful bands of recent times, like the Waterboys and the Chieftains can be linked to that new wave started by Planxty.

Donal joined a group of musicians in 1975 who became known as The Bothy Band. After the group disbanded in 1979, Planxty reformed and Donal produced the band's three albums. In 1982, Donal formed Moving Hearts with Christy Moore and produced the band's three studio albums.

In recent times Donal has concentrated mainly on production work and has become involved with more contemporary music. He has worked on albums by Kate Bush,



Paddy Glackin

Christy Moore, Elvis Costello, the Waterboys, Maire Brennan and Clannad, the Indigo Girls, as well as with an EFMF audience favorite of a few years back, Capercaille.

Joining Donal Lunny on fiddle is **Paddy Glackin**. Paddy and Donal recorded together in 1991. While Paddy's art is essentially that of a soloist, he has been involved in a range of groups which demonstrate his musical flexibility. He was fiddle player with Seachtar, which later became the Bothy Band. In 1976 he recorded his first solo album.

Outside the more conventional settings, Paddy has juxtaposed his


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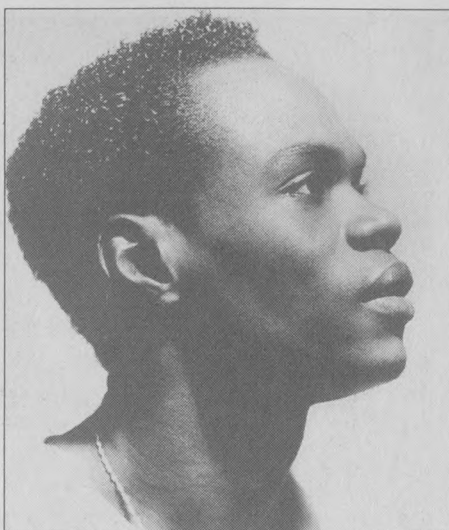
fiddle music alongside sophisticated synthesizer accompaniment and arrangements, and has performed Roaratorio throughout Europe and the U.S. with composer John Cage.

Baaba Maal

Baaba Maal bridges the generation gap in his native Senegal and the cultural gap between Africa and the rest of the world. His ability to embrace the new without sacrificing the old has kept the history of the various regions of Senegal alive through song. "You cannot be a good singer if you don't know what you're talking about, if you don't talk about something that can help society, that can show us where to go, that can help to resolve the problems of life."

At a young age, Maal was encouraged to study music. The caste system in Senegal deemed that only members of *griot* families could become performers. Luckily his teacher gave him an opportunity to learn the 21-stringed kora and the seven-stringed African guitar. Maal won a scholarship to study music at Dakar School of Art and later attended Ecole des Beaux Arts in Paris. The most prominent of the ancient rhythms to be modernized by Maal is the *yela*. "If the king wanted to tell his people something important, they would play the *yela* to bring the people to listen."

The relationship between music and



Baaba Maal

lyrics takes on a new importance in African music. The choice of musical instrument is as important as the melody and lyrics are to the meaning of the entire piece. On his newest Mango album *Lam Toro* (King of Toro), Maal mixes traditional Senegalese and modern western instruments.

Says Maal, "I believe that when you make music naturally, when it comes from your heart, you talk to all the people in the world. That's what my music is about."

Ellen McIlwaine

Guitar fans could make no bigger mistake than missing out on seeing Ellen McIlwaine at this year's festival.



Ellen McIlwaine

McIlwaine has been reinventing the slide guitar for 20 years and comes up with another new turn every five minutes. That's not to mention she's a stellar singer, songwriter and performer.

McIlwaine has helped redefine women's place in rock music. It was the late Jimi Hendrix who took McIlwaine under his wing and gave her support as she started her career. Ellen's trademark is set by her style of playing bass lines against driving rhythms, singing the lead guitar parts, and using her voice as another guitar. And there's also her powerfully intense vocal scatting acrobatics.

McIlwaine's innovative slide techniques and ability to integrate rhythm and lead stylings has secured her territory in the halls of guitar heroes.

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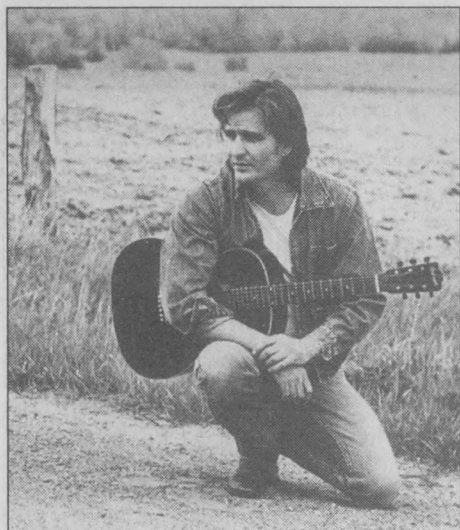
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Dave Moore

Dave Moore

From European capitals to Vancouver, New York, Nashville, Boston, Hartford, Chicago, Baltimore, Providence and Pittsburgh, and now to Edmonton, Dave Moore has burst on to the scene as a significant new voice in acoustic music. He is something of a legend in the Midwest both for his remarkable instrumental prowess on everything from harmonica and button accordion to blues and slide guitar.

Born in southern Illinois, Moore did most of his growing up in the heartland of Iowa. In 1985 he went to study *norteno conjunto* music with the legendary Tex-Mex accordion player Fred Zimmerle and not long after,



Moxy Früvous

recorded his first album, *Jukejoints & Cantinas*.

In 1986 Moore began writing songs of his own and his second album, *Over My Shoulder*, is attracting a lot of attention. There's no doubt that Moore's artistry will achieve great heights in the '90s.

Moxy Früvous

Moxy Früvous—the name is an invention—just like the style which is theirs alone: musical talent combined with incisive wit and ideas that make sense.

Mike Ford, Murray Foster, Jean Ghomeshi and David Matheson are

multi-talented musicians with a story to tell. In the tradition of the street buskers who tempt and tease a sidewalk crowd, this quasi a cappella group backed by the occasional snare drum and guitar will make you listen. Moxy Früvous gets audiences to stop and stare, then stand up and cheer.

From busking on Toronto's Bloor Street to opening for Bob Dylan at Massey Hall, Moxy Früvous has come a long way very fast. Recently, Moxy Früvous has written and performed on numerous guest spots on television including CBC-TV's *Newsmagazine*, *The Journal* and *Heritage Heroes*. You may have heard them on *Morningside* and *Sunday Morning*.

Moxy Früvous has just released its



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The Nashville Bluegrass Band

first cassette, an independent six-song teaser winning rave reviews and lots of air play. Recently it spent over 20 weeks at the number one position on the Canadian Independent Chart at HMV Superstore in Toronto and is number 10 on the overall chart.

The Nashville Bluegrass Band

Since 1984 the Nashville Bluegrass Band has carried its "new traditional" music to audiences across the United States and around the world. They have appeared at major music festivals throughout the U.S. and Canada. In

1986 they were the first bluegrass band to appear in the People's Republic of China.

It could be argued that this talented quintet is the most tasteful and sensitive bluegrass band working today. In musicianship, lead and harmony vocals, song selection and arrangements, they are without peer. The Nashville Bluegrass Band heralds a heady mix of pure bluegrass and gospel in styles ranging from the syncopated soul of black a capella quartets to the high, keening notes of old country church harmonies.

The Nashville Bluegrass Band has three albums under its belt: *My Native Home*, *Idle Time*, and *To Be His Child*. Their Grammy-nominated 1988 release, *New Moon Rising*, was followed by the critically acclaimed, *The Boys Are Back In Town*, in 1990. Vocals, harmonies, instrumental work, band cohesiveness, arrangements and material—this band has all the bases covered.

The Nashville Bluegrass Band is: Pat Enright, guitar; Alan O'Bryant, banjo; Stuart Duncan, fiddle and mandolin; Roland White, mandolin and Gene Libbea on acoustic bass.

Sweetwater cafe



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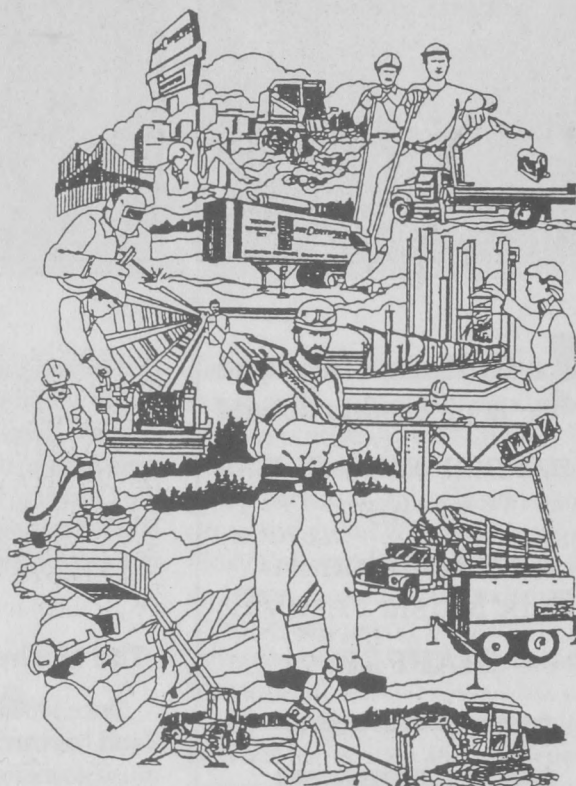


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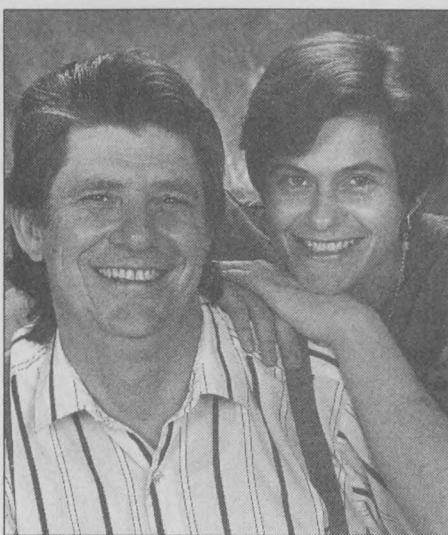
Randy Newman

Randy Newman

Dancing bears and rednecks. Good old boys and little criminals. Miscreants, saints, lovers and crazies. The music of Randy Newman is a richly populated world of fascinating characters, situations and insights. Over the course of nine extraordinary albums, Newman's songs have told stories, and now Newman adds another actor to his latest album *Land of Dreams*. The 45-year-old singer/songwriter likes the idea of the untrustworthy narrator. "When a song works, the audience understands the character's point of view. And they don't mistake it for mine."

Newman's earliest recollections—living with his mother in New Orleans, his father's return from the war, his first day at school—make for resonant and revealing subjects. Songs seen from the eyes of a five-year-old, Newman is telling us something about himself.

Land of Dreams boasts a guest artist roster that included Toto's David Paich, Steve Lukather and Jeff Porcaro, along with Tom Petty, Larry East and a host of others. For the first time in his career, Newman used a production team other than Lenny Waronker and Russ Titleman. With a producers' board helmed alternately with Jeff Lynne, Tommy LiPuma, James Newton Howard and no less than Dire Straits' Mark Knopfler, who also contributes some sterling guitar work, *Land of Dreams* is a cycle of songs that crackles,



nickel finger

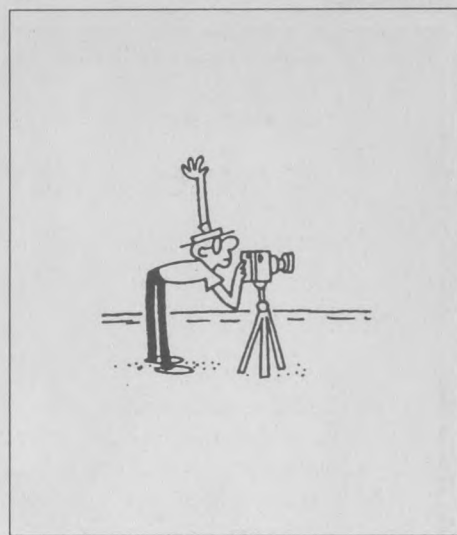
struts and ambles with Newman's own trademark mix of pop stylings—from rock to ragtime and back again.

"You learn much more about people when you know what they lie about...the people in my songs are sometimes liars and braggarts and puffed up people but I wouldn't sing about them unless I cared."

nickel finger

Seasoned guitarist Kevin Smith and singer/songwriter Sue Hodge joined formidable forces in the summer of 1991, and nickel finger hasn't stopped moving forward since. This cosmic union has resulted in a proliferation of songwriting styles. To date, they have composed over 40 eclectic pieces of music which balance the folk spirit with strong jazz/blues roots.

From Edmonton, nickel finger has been playing regularly around the city and surrounding area. Shortly after inception, they recorded an original on the New Songbirds cassette which was nominated for best compilation tape in the February 1993 ARIA Awards. Last summer nickel finger graced the stages of both North Country Fair and South Country Fair and have performed on CBC-Radio's *Edmonton PM*. Two of nickel finger's more alternative folk contributions can be heard on the Tools For Peace fundraising cassette released in March at the Global Visions Film Festival.



Liam O'Flynn

nickel finger members are: Sue Hodge, vocal and bass; Kevin Smith, acoustic & electric guitar; John Towill, bass; Tom Lowry, drums; and Barry Nighswander, acoustic guitar. Keep your eyes and ears open, nickel finger is all around!

Liam O'Flynn

Liam O'Flynn belongs to the Irish Tradition of virtuoso soloists whose music is handed down from generation to generation. At home he is recognized as the unrivaled successor to the great Seamus Ennis who bequeathed his ex-pupil his own set of pipes. Abroad he has travelled extensively with the internationally renowned folk group Planxty, of which he was a founding member. O'Flynn has also worked with Kate Bush and Mark Knopfler of Dire Straits and collaborated with the avant garde composer John Cage and the Merce Cunningham Dance Foundation.

In 1980 he recorded *The Brendan Voyage*. Composed by Shaun Davey, this highly original work is designed to bring about a meeting point between the traditional uilleann pipes and the classical orchestra. Apart from his six recordings with Planxty, Liam O'Flynn has recorded three solo albums and his third album *Out To An Other Side* is now on release.



Wyckham Porteous

Wyckham Porteous

Songwriters are predisposed to three things: a love of gambling, a love of drink and a love of the land from which they were born, and **Wyckham Porteous** is one of the most gifted songwriters on the scene today.

Through appearances with Murray McLauchlan, Tom Russell, Guy Clarke, Townes Van Zandt, Bob Neuwirth and others, Wyckham has already established himself with his peers. With his new release, *Could It Be My Road?*, Wyckham is poised to reach out to the people about whom he writes and sings.

With songs rich in vivid details and

characterization, Wyckham seeks knowledge, wisdom and refuge all in the same breath. If you like energy, intelligence and rockin' to the blues with a Cajun and country mix, Wyckham will blow the cobwebs off your imagination.

A little over four years ago Wyckham came to the attention of audiences as a playwright. *Joe's Cafe* ran at the Arts Club Theatre in Vancouver for nine weeks and earned two Jessie Award nominations. Two more plays followed and then the release of his first CD. This self-titled album received wide airplay across the country, and yielded a top 30 hit, *Farewell to Brooklyn*.



Lester Quitzau

Lester Quitzau

Lester Quitzau has been hailed as one of Western Canada's rising young guitarists. He has performed his original roots music for the past six years and has steadily gained a wider audience with each performance including numerous concerts, festivals, television and radio appearances, and a five-day stand at the Commodore Ballroom in Vancouver opening for Colin James. It was from this concert series that Quitzau's first recording *Live at the Commodore* was released. Shortly thereafter, he released his second independent recording, *Take Time*. He can also be found on the newly



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released, Juno award winning CBC compilation CD *Saturday Night Blues-The Great Canadian Blues Project* and on the *Alberta Music Project* CD.

Quitau's performances are as versatile as his abilities. When his full electric band takes the stage they cook up an incredible musical feast, including original funk, fusion and blues. Quitau's energetic performances are honest and soulful, always leaving the audience wanting more.

Rawlins Cross

Due to the exciting way the band fuses the Celtic folk music tradition of Atlantic Canada with rock and roll, **Rawlins Cross** has been called "Canada's innovative kings of Celtic rock." Highland bagpipes, mandolin, accordion and bodhran combine with electric guitar, bass and drums for an exhilarating blend of highly danceable original rock and stirring instrumental arrangements of traditional Celtic melodies.

Rawlins Cross' successful debut



Rawlins Cross

recording *A Turn of the Wheel* contains the hugely popular single, *Colleen*. Within one month of its release, *Colleen* climbed to number one on one of Newfoundland's largest radio networks. After five months it was charted in the top 10 on Toronto's CFNY.

In 1992 Rawlins Cross released *Crossing the Border* featuring the hauntingly beautiful instrumental, *Memory Waltz*. It provides a perfect complement to the *rock and reel* style of *Colleen*, and emphasizes the breadth of musical styles encompassed by this highly accomplished group of musicians. Rawlins Cross produced a striking music video for *Memory Waltz*



Don Ross

which can be seen on *MuchMusic*. Due to the success of the album and the video, Rawlins Cross won three 1993 East Coast music awards.

When Rawlins Cross takes to the stage, it takes your heart with sizzling sounds and blends of ancient and modern instruments.

Rawlins Cross members are: **Dave Panting**, lead vocals/acoustic and electric guitars/mandolin; **Ian McKinnon**, highland bagpipe/trumpet/tin whistles/harmonica/bodhran; **Geoff Panting**, keyboards/button and piano accordions/vocals; **Brian Bourne**, bass/chapman stick and **Howie Southwood** on drums.

Don Ross

Over the past several years, **Don Ross** has established himself as one of Canada's premier acoustic guitarists. Born in Montreal into a musical family, his interest in the instrument began at the age of eight. His older brother and sister had both taken up the guitar, and Don had keen ambitions to be a Beatle when he grew up.

Stylistically, Don's music straddles the boundaries, helping the acoustic guitar to sing as it hasn't sung before. *Bearing Straight*, his debut album, drew fits of rhapsodic prose from the critics. His latest release, *Three Hands*, signals new directions. Rather than releasing another disc of his trademark solo guitar tunes, the new recording

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Laura Smith

features Don's talents as a songwriter and singer, too.

"I don't consciously try to make music that sounds overtly jazzy or rocky or native. I just want to play music that *schmecks*."

Laura Smith

Halifax-based singer/songwriter **Laura Smith** will not disappoint festival goers. This intense folk- and blues-influenced artist performs original music accompanying herself on guitar. Her music is characterized by outstanding vocals and compelling



June Tabor

lyrical imagery combined with elements of folk, jazz, blues and country to form a unique sound which has enchanted audiences in concerts and festivals in Canada and the U.S.

Laura has received numerous nominations and awards including a nomination for Best Female Vocalist at the 1991 East Coast music awards. She has written award-winning music for theatre, television and radio, and has been the opening act for concerts by John Prine, Richard Thompson, Odetta and Connie Kaldor. She has one self-titled album to her credit. The LP has received extensive airplay across Canada, and she released her second recording earlier this year.

June Tabor

Anyone who has heard **June Tabor** sing isn't apt to forget the experience. Her voice is one of the few genuinely unique vehicles of the folk world: haunting, powerful and, with a deep feeling for the song, she has won praise and admiration beyond the confines of folk. Tabor uses understated drama and passion that secures her place as one of the most important vocalists to emerge in any musical genre.

Tabor began singing traditional music in her teens as a floor singer when the only folk songs she knew were *Cumbaya* and *Michael Rowed the Boat Ashore*. But it wasn't long, however, before she became captivated by the



Hans Theessink and Jon Sass

highly ornamented style of Anne Briggs and Belle Steward, shutting herself in an *acoustically-sound room* for several days until she could emulate their recordings. While a student at Oxford, Tabor encountered a large and diverse folk community and has been moving in that direction ever since.

Tabor gained acclaim and acceptance when she collaborated with Steeleye Span member Maddy Prior in the Silly Sisters duo. Tabor also teamed up with guitarist Martin Simpson and the Oyster Band. Perhaps the finest singer to deliver songs in a fashion to thrill the purists, Tabor chooses her material with as much precision as she sings. Elvis Costello told her that he considered it his goal as a songwriter to pen a song which she would record: that song is on June's most recent release, *Angel Tiger*.

For this weekend, June is joined by **Huw Warren**, pianist; **Mark Emerson**, fiddle; and **Mark Lockheart**, saxophone and clarinet.

Hans Theessink and Jon Sass

You don't have to be American to play the blues. Born in Holland and operating from Vienna since 1982, **Hans Theessink** is one of the leading white blues singer/guitarists around.

Armed with a smokin' repertoire Hans breathes new life into the acoustic blues of the Mississippi Delta. First introduced to the blues via

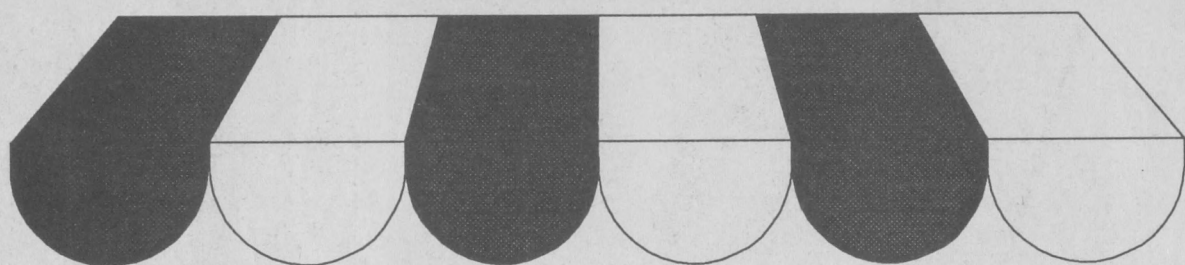
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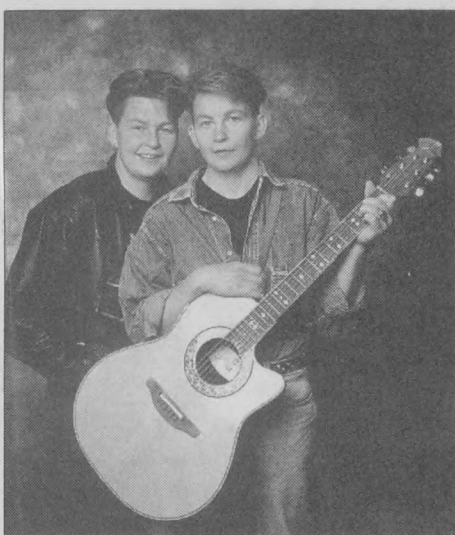
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The Topp Twins



Els Trobadors



Tuva Ensemble Overtone Singers

American radio, Hans mastered the blues guitar on his own. He's an exploratory improviser who likes to blend musical ideas.

Having learned from the masters but never imitating them, Theessink embraces the blues with a depth and emotion rare in performers. His voice is at once gritty and innocent and his playing impressive, especially his slide guitar. Above all, his emotion is prominent.

"I really like the creativity I feel. I interpret life in my music. I just like to get on with it." Theessink is a man possessed by the blues and he will be joined by Jon Sass on tuba.

The Topp Twins

New Zealand's best export, **The Topp Twins** are a dynamic kiwi duo. Topp's top indigenous vaudeville *that's as perty as sheep after crutching, as happy as dung beetles on a cow pat.*

Most of their material is biographical and political, aligning themselves with the nuclear-free cause, indigenous people's land rights, and gay and lesbian rights. The twins' art of crafting politics with humor has earned them the reputation of being upbeat and subversive comedians.

Lynda and Jools Topp were born and raised on a small Waikato dairy farm on the North Island. They grew up singing to cows, and made their debut performance *Walking in the*

Sunshine with boaters and canes at the tender age of five.

The twins' outrageous blend of original music, comedy and politics took New Zealand by storm and by 1984 the Topp Twins were household names. Winners of the 1987 Entertainers of the Year, The Topp Twins are a smash hit.

Els Trobadors

Maria Dolors Laffitte, Alfons Encinas and their children **Miriam and Pau** are a family of 20th century minstrels. Accompanied by lutes, flutes, psalters, mandolins and tambourines, **Els Trobadors** weave their magic to transport their audience into medieval times—an age of chivalry and courtly grace. The music and poetry presented by these Catalonian minstrels reflect the passion and dynamics of musical creativity that can be found only in the folklore of Renaissance. But whether setting Catalan poems to music or performing traditional tunes, the members of **Els Trobadors** never lose touch with contemporary musical trends.

They are musicians and folklorists who give new meaning to the term *roots music*. **Els Trobadors** are venturing far and wide from their native Catalonia and wherever they play, the reception has been tremendous.

Music critics from France, Italy and Spain have said **Els Trobadors** are like

medieval alchemists and their music, a marvelous experiment full of surprises.

Tuva Ensemble Overtone (Throat) Singers

You've heard these stories sung before—a lonesome caravan across mountains and prairies, a man seeking the love of his girlfriend, an exaltation of the joys of nature. But you've never heard them sung this way. **Tuva Ensemble Overtone (Throat) Singers** are well-versed in *khoomai*, a centuries-old style that is among the most earthly musics ever unearthed. This popular culture cousin to the guttural drones of Tibetan monks is overtone or diphal singing where each voice simultaneously produces one, two even three harmonies, creating an illusion of chordal singing. The higher overtones can recall whistles, pan flutes and sounds of animals that reflect throat singing's ties to nature and surroundings.

"If your soul isn't singing, then you're not doing real *khoomai*. You cannot lie with this music."

The Tuvan's show a vocal style which has connections with shamanic rituals and Tibetan monks' chants. But unlike the solemn, droning ceremonies of the Buddhists, Tuvans consider throat singing their own brand of everyman's pop music. With no formal written music, musicologists are still looking for a good way to notate the harmonics.



Laura Vinson & Free Spirit

**Laura Vinson, Free Spirit and
the Spirit Song Dance Theatre**

The energy and honesty in Laura Vinson's powerful vocal performances and mesmerizing stage presences has led Laura to the spotlight. This lovely and vibrant performer's rich and varied heritage, comprised of a proud Cree and Cherokee ancestry united with an English/French Canadian influence, has embodied her with a legacy of culture that is always evident in Laura's superlative songwriting and deliverance of her heartfelt musical messages.

Laura's seven very successful album releases and several hit singles have brought this "Princess of the Rockies" a long list of nominations. And together with the Free Spirit Band she has produced five nationally charted singles off their new album *Rise Like a Phoenix*.

The Free Spirit Band is a group of experienced recording artists and seasoned session players, all of whom are lead vocalists. The combination of Fred LaRose, bass guitar; Paul Martineau, drums; David Martineau, lead, steel, lap, slide, and dobro; and Charlotte Wiebe results in an exciting combination of styles and vocal arrangements.

People of all ages and nationalities are touched by the versatility and seasoned entertainment of these riveting performers.

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Sister Carol



Jean Binta Breeze



Judy Mowatt

Women of Reggae

Women of Reggae are: Judy Mowatt, Sister Carol and Sister Breeze.

Were she not a Jamaican Rasta performing socially conscious reggae, **Judy Mowatt** might have achieved pop stardom. The former Bob Marley backup singer has an emotionally forceful vocal presence, sweet yet stunningly communicative and on par with the best modern r&b songstresses.

Sister Carol is one of reggae music's strongest presences, renowned for her fierce combination of serious lyrics and rapid fire toasting. She was raised on the soulful sounds of rock steady and early reggae music which left a lasting

impression on her.

Jean Binta Breeze is one of those unique poetic voices who defies easy categorization. Sister Breeze belongs to a long line of Jamaican female poets and is Jamaica's leading female dub poet. Although she writes about different things, the common thematic thread that binds her work together is the experience of women.

Chris Wood and Andy Cutting

Welcome to the Wood-Cutting Ball, y'all! The collaboration of **Chris Wood** and **Andy Cutting** has sparked off a whole new creative process in the

music scene. Both insist that the music is more important than the musicians who create it. The rapid rise of the Wood/Cutting partnership saw them voted Best Newcomers in the *Folk Roots* reader poll in 1992. From their first public performance in 1990, Wood and Cutting have been getting their audiences up dancing to the rhythms pounded out by their feet to their distinctive Quebecois repertoire.

Wood's fiddling is husky and full ranged with a gritty percussiveness on the reels and heartfelt sweetness on the slower airs. He plays with the unmistakable drive of the traditional dance musician.

Cutting, a wicked accordion player



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Chris Wood & Andy Cutting

from Blowzabella and Ancient
Beatbox, plays with a maturity in
technique, interpretation and
sensitivity.

The Wyrd Sisters

The Wyrd Sisters are somewhat
surprised by their popularity. They
make no excuses for who they are; they
don't compromise their values or water
down their music to gain pop appeal.
They write and perform simply in a
sincere and straightforward manner. It
is perhaps because of this from-the-
heart approach that they have acquired
a diverse and loyal following which
grows wherever they are heard.

The Wyrd Sisters are Kim Baryluk,

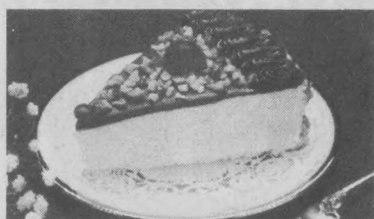
Nancy Reinhold and Kim Segal, three
Winnipeg women who joined forces to
provide a voice to, by and for women,
relying on sting lyrics, clear harmonies
and a solid acoustic sound. While
accomplishing their goals they found
that their sound appealed to a
universal audience, young and old,
men and women alike.

Combining pure and captivating
harmonies, a cappella or with acoustic
guitar and piano, they perform original
songs which are both provocative and
inspiring. A cross-section of their music
included such songs as *This Memory*, a
haunting reminder of the Dec. 6,
Montreal massacre; *Leave a Little Light*,
an uplifting tribute to friendship; and
the shocking and hilarious testament to
sexuality, *The Faucet*.

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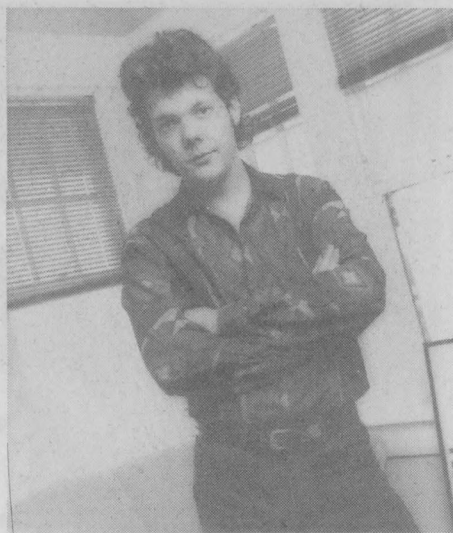
The Wyrd Sisters



Major Conrad Flapps

Major Conrad Flapps

Stuart Nemtin discovered his alter clown-ego, **Major Conrad Flapps** in 1978. Since that time, the warmth, wit and energy of Flapps has delighted audiences of all ages. He has performed at major Canadian festivals and entertained over 100,000 school children. Internationally, Stuart has performed his one-man clown show in the USA, Africa, Mediterranean, New Zealand, Fiji and Scotland. Musically, he has just released his first children's audio cassette *World In A Flapp*.



Steve Forbert

Steve Forbert

Steve Forbert started playing guitar when he was ten, back home in Meridian, Mississippi. Later he picked up his guitar and harmonica and in 1976 headed for New York City. Working odd jobs during the day and playing for spare change at night on the streets and in Grand Central Station, Steve Forbert has come a long way. A coltish kid with a Gibson acoustic, a harmonica clip and a clutch of arresting, clear-eyed songs, Forbert is an anomaly that caught on, drawing rave reviews from audiences and critics alike.

Signed to the Nemperor label, Forbert debuted with *Alive On Arrival* which carved out a spot in the Top 100.



Andy Irvine

Jackrabbit Slim came out to even greater acclaim with the hit single *Romeo's Tune* taking the album to the Top 20. From opening for the likes of Talking Heads and Edie Brickell & New Bohemians, Steve's sixth album *The American In Me* is a clear indication of where this artist is going to go.

Andy Irvine

If anyone doubts that music is a timeless and a universal language, consider the career of **Andy Irvine**; definitely a twentieth century artist whose material ranges from the centuries old music of Ireland to Woody Guthrie, from the music of Eastern Europe to modern compositions.

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Rory McLeod



Triona Ni Dhomhnaill



Maighread Ni Dhomhnaill

Rory McLeod

Singer, songwriter and gifted musician, Irvine has earned an audience that spans the continents of Europe and North America with his rare talent. Switching from classical guitar to folk, Irvine has added harmonica, mandolin, mandola, bouzouki and hurdy-gurdy along the way.

He spent his apprentice years with Ramblin' Jack Elliot and Derroll Adams. In 1966 Irvine pioneered Sweeny's Men with Johnny Moynihan and Joe Dolan and in 1972 he founded Planxty, one of the most influential groups ever to emerge from Ireland's traditional scene. Today Irvine concentrates mainly on songwriting and touring solo.

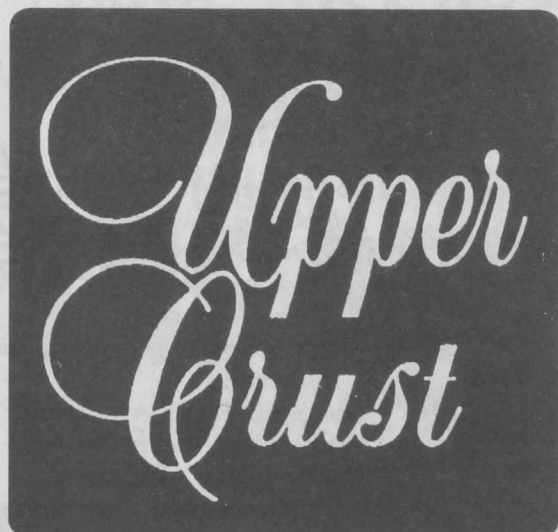
In October '83 the late great Alexis Korner treated his listeners to a rivetting record. In the company of John Lee Hooker, King Curtis and Hugh Masekela, **Rory McLeod's *I'm A Rebel*** was truly outstanding - an exhilarating acapella Cockney rush in which snappy lyrics and tricky handclaps were surrounded by odd vocal effects, underpinned by a single bass drumbeat. This debut single was the start of a career that has seen Rory emerge as one of the most unique talents of modern times.

Rory is a one man soul band, singing with intensity, humor and compassion.

Triona and Maighread Ni Dhomhnaill

Triona and Maighread Ni Dhomhnaill are sisters who have been singing together since childhood. Having a renowned folklore collector for a father, the girls are steeped in the tradition of the Irish speaking area of County Donegal in North-West Ireland. Triona became a member of the now legendary Bothy Band and subsequently her musical life embraced the group Relativity and latterly the American based band Nightnoise.

Both Triona and Maighread have strived to maintain and strengthen their family ties to the music. The chance to sing together in public is, for them, a rare one.



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Come What May, Green Linnet

Bad Livers

Delusions of Bnajer, Independent
Dust on the Bible, Independent

Jennifer Berezan

Eye of the Storm, Edge of Wonder
Borderline, Flying Fish

John Bottomley

Songs of Ornamental Hermits, BMG
Library to the Sun, BMG

The Bourbon Tabernacle Choir


Superior Crackling Hen, Sony
First Taste of Bourbon Tabernacle Choir,
Independent
If Hell had a Houseband, Independent
Sister Anything, Independent

Charles Brown

All My Life, Bullseye Blues
Driftin' Blues, DCC Records
One More for the Road, Alligator

J.J. Cale

Special Edition, Mercury
Naturally, Polygram
Okie, Polygram
Really, Polygram
J.J. Cale/#8, Polygram
Shades, Polygram
J.J. Cale/#5, Polygram
J.J. Cale/#10, Polygram
Troubadour, Polygram
Grasshopper, Polygram
Travel-Log, Jive/RCA



Lee Collinson

Limbo, Spiv

Johnny Cunningham


Fair Warning, Green Linnet
Against the Storm, Shanachie
Thoughts from Another World, Highway

Iris DeMent

Infamous Angel, Philo/Rounder

Ani DiFranco

Imperfectly, Righteous
Ani DiFranco, Righteous
Not So Soft, Righteous



Honeyboy Edwards

Blues, Blues, Blues, Roots
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Old Friends, Earwig

Els Trobadors

Et Ades Sera L'Alba, Lyricon-Sonifolk

The Fairfield Four

Standing in the Safety Zone,
Warner Bros.

Finjan

Where Were You Before Prohibition,
Fat Uncle
From Ship to Shore, Fat Uncle
Crossing Selkirk Avenue, Fat Uncle

Roy Forbes


The Human Kind, AKA
UHF - Henderson/Ulrich/Forbes, Tangible
Anything You Want, Stony Plain
Love Turns to Ice, AKA
Thistles, Electra
Raincheck on Misery, Casino

Kid Full of Dreams (with Connie Kaldor),
Casino

New Songs for an Old Celebration,
Aural Tradition

Jennifer Gibson

Too Far Gone, T. S. Records



Clive Gregson

*Welcome to the Workhouse (with Christine
Collister)*, Special Delivery
Home and Away, Cooking Vinyl
Mischief, Special Delivery
A Change in the Weather,
Special Delivery
Love is a Strange Hotel, Rhino/Capitol

Great Western Orchestra

Wind in the Wire, Centerfire
The Great Western Orchestra, Centerfire

Ken Hamm


Ken Hamm and Friends, Independent
Sheet Metal Shuffle, Independent
Floodtide, Independent

Keith Hancock

Madhouse, Hypertension
Compassion, BMG/Ariola
This World We Live In, Spiv

Roy Harper

Folkjokeopus, Awareness
Stormrock, Awareness
Lifemask, Awareness
Valentine, Awareness
Flashes from the Archives of Oblivion,
Awareness
Commercial Breaks, Awareness
Work of Heart, Awareness
Loony on a Bus, Awareness
Once, Awareness



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GRAPHY

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The Return of the Formerly Brothers,
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The Formerly Brothers Live in Japan,
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Jerusalem Ridge

Jerusalem Ridge, Independent
North Wind, Independent
Looking Back, Independent

Santiago Jimenez Jr.

Corazon de Piedra, Watermelon
Que Bonito es San Antonio, Watermelon

Brenda Kahn

Epiphany in Brooklyn, Chaos/Columbia
Goldfish Don't Talk Back, Independent

James Keelaghan

Small Rebellions, Tranquilla Music
Timelines, Tranquilla Music
My Skies, Green Linnet

Robert Earl Keen Jr.

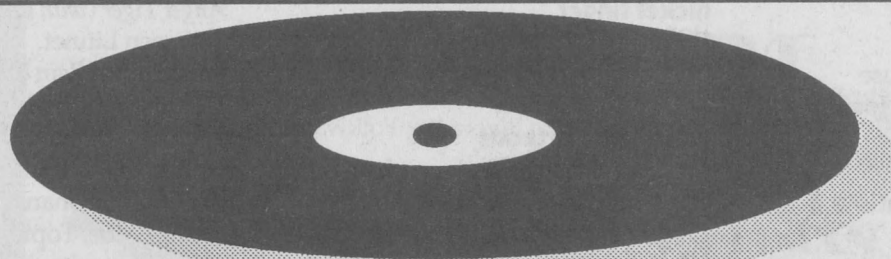
The Live Album, Sugar Hill
No Kinda Dancer, Philo
West Texture, Sugar Hill
A Bigger Piece of the Sky, Sugar Hill

Angelique Kidjo

Logozo, Mango/Antilles

Colin Linden

Colin Linden Live!, Ready Records
The Immortals, Stony Plain
When the Spirit Comes, A&M
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Ellen McIlwaine

Looking for Trouble, Stony Plain
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Honky Tonk Angel, Polydor
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The Real..., Ko'ai Records
Everybody Needs It, Blind Pig

Dave Moore

Over My Shoulder, Red House
Jukejoints & Cantinas, Red House

Moxy Frivious

Moxy Frivious, Independent

The Nashville Bluegrass Band

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Idle Time, Rounder
To Be His Child, Rounder
New Moon Rising, Sugar Hill
The Boys are Back in Town, Sugar Hill
Waitin' for the Hard Times to Go,
 Sugar Hill

Randy Newman

Born Again, Warner Bros.
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Wyckham Porteous, Independent
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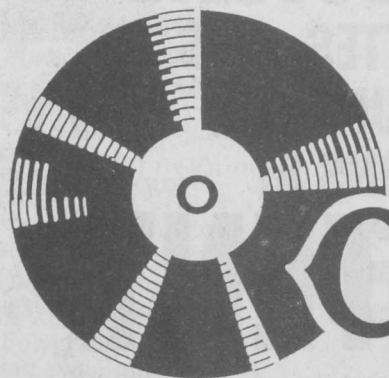
Harbord Trio, Goby Fish
Bearing Straight, Duke Street
Don Ross, Duke Street

Laura Smith

Laura Smith, Countertermuse

June Tabor

Ashes and Diamonds, Topic
Airs and Graces, Topic
Abyssinians, Shanachie
Aqaba, Topic
Some Other Time, Hannibal
Angel Tiger (with Oyster Band),
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SHAWN COLVIN

new roots, folk routes

by Tom Coxworth

The folk festivals of Canada have a history that goes back to 1927 - 1930 when CP Railway sponsored a series of events titled the Canadian Folk Song and Handicraft Festival in Quebec, Winnipeg, Regina, and Calgary. The modern day festival first came to national popularity in 1959 with the Newport Folk Festival, and in 1961 through Ontario's Mariposa Folk Festival. Since then the presentation of roots music has not changed, only the interpretation of what is folk music.

The most significant influence on the music goes back only 40 years when roots rhythm and blues and hill-billy music combined to form the beginnings of rock and roll. In the words of Muddy Waters and Brownie McGhee "the blues had a baby and they called it rock n' roll." Michael Doucet, the Cajun fiddler/vocalist and guiding light of the group Beausoleil, has somewhat of a different bent on the subject, saying that "Cajun music—the original music of the Acadian people—a gumbo of blues, ballads and jazz songs from Louisiana is where rock 'n' roll started."

The relevance of this is that folk



photo by Darren Gust

music—or music of the common person—represents the building blocks of all popular music. The traditional style of Celtic, blues, bluegrass and worldbeat music are now joined by rock n' roll, rhythm and blues, and country. These individual blocks are celebrated at folk events and become the roots which have shaped our acceptance, and defined our tolerance, as well as changed our attitudes by removing limitations for what the music should be.

Ultimately it is the artist who must take those first brave steps beyond tradition, and move the music where it

has not been before. In John Rogan's biography of The Byrds, *Timeless Flight*, he reports that when Dylan, on hearing the Byrd's perform their version of his song *Mr. Tamborine Man*, said "Wow, you can dance to that!" It should be no surprise then that his 1965 appearance at Newport, with electric guitar in hand, was greeted with jeers and his performance with the Paul Butterfield Blues Band was considered a declaration of war by folk purists.

This apparent indiscretion changed the face of music and started a domino effect of creativity. Dylan's independence of

expression influenced a young Ashley Hutchings who took equal parts of Chuck Berry and English traditional music to form the first acknowledged folk/rock group, Fairport Convention.

In Fairport's case, the formula also included an extraordinary guitarist, Richard Thompson, and a traditional folk singer, the angelic Sandy Denny. This marriage of new music built on old traditions carries on today through the popularity of groups like Spirit of the West, Runrig or Capercaillie.

Today's country music thrives mainly because of Bob Wills, who in the 1930s wanted to "make those



photo by Darren Gust

fiddles swing." Wills and his Texas Playboys created Texas Swing music. His treatment of country and western with a *big band* sound gave country the energy to rock. But if Wills was the pioneer then Gram Parsons was the catalyst who, in the '70s tore up the rule book and redefined the boundaries of country music. Gram's recorded history lasted from 1963 - 1973, but before his death at the age of 26, he took innovative chances with country and rock 'n roll. Gram is credited with introducing country music to The Rolling Stones, The Byrds, The Flying Burrito Brothers, and has influenced artists like Jr. Gone Wild's Mike McDonald, Tom Russell, Marty Stuart and Emmylou Harris. Emmylou, who toured and recorded with Parsons, is considered one of the

leading exponents of the new country sound; she successfully imprinted Parsons' non-conformist ideas against her rural folk, gospel and bluegrass background.

The Beatles drew their early repertoire from England's Skiffle era, led by Lonnie Donegan. Donegan's major chart success in the '50s came from recording American tunes by songwriters like Cole Porter, Ernest Tubb, Woody Guthrie and Hughie Ledbetter. His quartet also influenced how the music would be played using instrumentation of two guitars,

(stand-up) bass and drums which became the standard for all *beat groups*. The 1960's British Invasion, when

analysed, was mostly the roots of American music repackaged and shipped back to the Americas.

These artists all realized that the popularity of what

they where styling depended on their own inner search and the ability to change the status quo. The experimentation of the Beatles' George Harrison introduced the world to the classical and spiritual music of India. In 1965 he had used a sitar (a multi-stringed, lute-like instrument) on the Beatles recording *Norwegian Wood*, this would cause their fans to ask "what is that sound?" He not only succeeded in making a popular record using Eastern music but also acknowledged the existence of *worldbeat* music. It's now almost 30 years later and artists continue to explore world music. Peter Gabriel's Real World Records has a commitment of introducing the music from our global village through the World Organization of Music and Dance (WOMAD). Their efforts have provided this generation with the opportunity to connect to other cultures through their musical heritage, and at times touch their own lost heritage.

Joni Mitchell, Neil Young and Bruce Cockburn are prime examples of Canadian folk artists who continue to write topical songs in the folk tradition, although their message is often

...artists are going back to the basics and bringing original roots influences back to the audience.

delivered through non-traditional musical styles. These songs reflect the very basis of what folk music is.

Peggy Seeger affirms that "a folk performer must always be 50 years ahead in being aware of what's going on in the world." As an advocate for positive change, Peggy has tirelessly championed causes of equality and world freedom. Popular music may have adopted many of the commercial roots of folk but seldom will it tackle topics of controversy. Therefore, folk festivals are the last bastion of world consciousness, as they shoulder the responsibility to provide a forum which shares world concerns. The *new* phenomena of getting back to the roots is now being commercialized by the

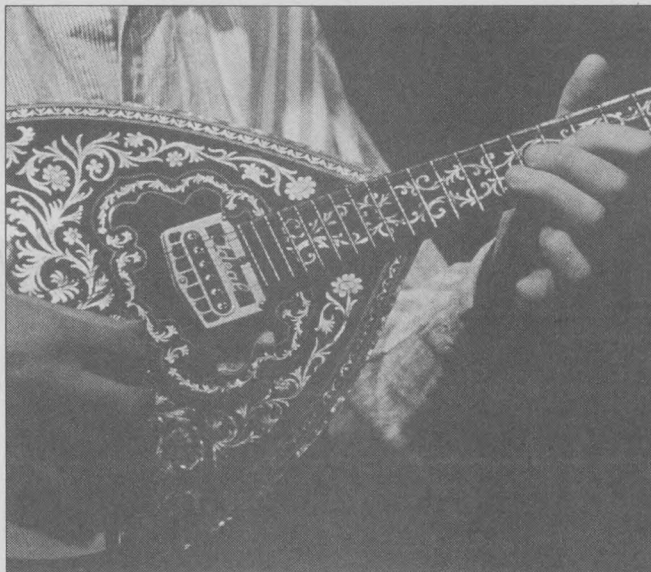


photo by Frank Gasparik

recent *unplugged* series—something festival patrons have known for a long time. The artists are going back to the basics and bringing original roots influences back to the audience.

So, what is folk music? Well, it's a Bothy ballad, or it can be a hill-billy hop, or maybe a 12-bar blues or an African spirit dance; but the best

explanation is to describe it as an emotion, for from the moment a lyric, rhythm, poem or song has touched us, it has entered our folk heritage. There is no music, that isn't folk music!

And with the diversity of each festival line-up it has become a reflection of a changing generation. We represent a new culture of people who create and listen to music without borders. The changes I have acknowledged are only a few which have created, and at times confused, the meaning of folk music, but there will be many more. The next generation of change is happening right here, right now, this weekend. Thanks for listening.

Sam the Record Man

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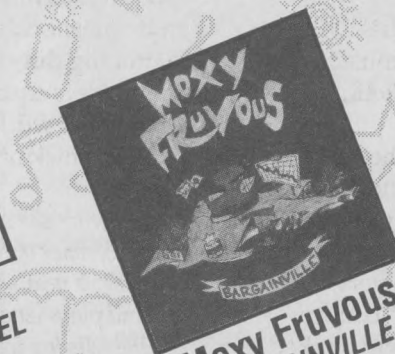
Iris DeMent

Moxy Fruvous

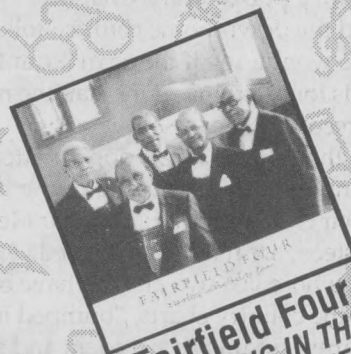
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Women who write and sing

by Charlotte Grig

Iris DeMent is just one of a number of female singers—including Emmylou Harris—that Nanci Griffith gathered around here for her latest album, *Other Voices, Other Rooms*. The troupe has, Griffith maintains, already become something of a legend in Nashville and is now known in the business as “the estrogen choir.”

There has certainly been no shortage of women for Griffith to choose from. Over the last decade, numerous women singer-songwriters have found a home in Nashville, often after struggling to make headway in the male-dominated pop mainstream.

The rise of singers with styles as diverse as the hip country-pop of Mary-Chapin Carpenter and the down-home country-folk of Iris DeMent may leave one wondering if the term “country music” actually stands for anything more than the marketing division of a record company.

In the end, though, the labels don’t matter. The important thing is that women who can write and sing, who know their craft and can ply their trade as well as any Bruce Springsteen, are now being signed.

Carpenter, whose last two albums have been very successful on the country charts, “bumped into” country music. She started singing as a student and slowly worked her way up through the clubs until she was signed in Nashville in 1987. From a middle-class background (her father was an executive with *Life* magazine), she is quiet and unassuming, but with an undertow of self-confidence.

The only time Carpenter gets heated is in discussing the way people harp on about her origins, calling her “the college cowgirl.”



“I could care less that I went to an Ivy League college. I don’t bring it up, they do. It doesn’t mean anything,” she says.

And yet, in a way, it does.

Carpenter talks about her work as a novelist might:

how she uses

symbolism, how she

fleshes out an image, sets up her characters, how her songs are personal, but not autobiographical.

The reason her way of talking doesn’t grate—why she sounds serious rather than pretentious—is that her songs are of an unquestionably high quality. There’s a melancholy note running through her work that seldom dips into self-pity and she is equally at home talking in her own voice or inhabiting the world of a small-town housewife, a hard-bitten rock chick or a lonely city career girl. In *Middle Ground* she writes:

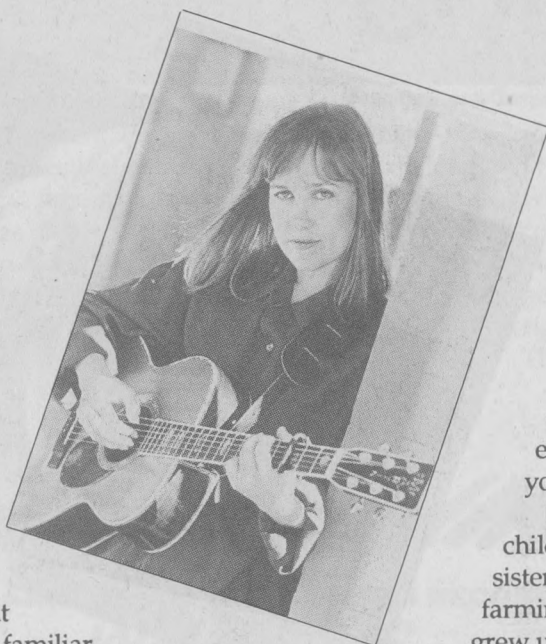
*For years she’s lived on her own
In a corner of the city
Twice a year she gets back home
And plays catch-up with the family
She tells her folks what they need to know
Her mother says she’s much too thin
Her sisters ask about her beaux
Her dad enquires how’s business been . . .
She’s 33 this time around
She’s always been good at listening
Her sense of humor never lets her down
Except sometimes there’s something missing . . .*

"That's about me," Carpenter comments. "Me and one of my sisters. We were talking about our 'solitude problem' one day on the phone. We're both in our 30s and neither of us shows any sign of getting married or having children. So I wrote that song about us—for us, against us—and there's a lot of cynicism in it. But, you know, it bothers me when people talk about that song as if it were some kind of 'yuppie manifesto.' It's not just about yuppie angst; it's much deeper than that."

On the surface of it, the independent *Middle Ground* girl is a far cry from the familiar stereotype of country music: the wife and mother, weighed down with domestic burdens, bemoaning the harshness of fate. But that's just a little too simplistic. The emphasis in country music has always been on telling stories of ordinary working-class life in America, but since the 1960s the chronicles have changed as society has changed: with the migrations from country to city, with altered patterns of family life and the resulting class mobility.

Today, there is not such a huge gulf between Ms. *Middle Ground* and the other contemporary urban women who populate country music—the runaway waitresses, the star-struck typists, the bored wives of company executives. What connects them all is a sense of dislocation: from the family, where they grew up, what they expected to happen to them when they moved.

Iris DeMent shares with Carpenter this talent for telling stories about ordinary women that pinpoint a dual sense of thrill and loss as the bright lights of the city beckon and rural communities break up. The most exciting thing about her is the way she has held on to the essential traditions of American country music and made them entirely contemporary.



You can hear it in her voice, mostly—she has the straightforward, pure delivery of a Loretta Lynn or a Hank Williams, a voice that doesn't compromise with the coy mannerism of pop—but it's the same with her songwriting. Her songs have a cheerful, bouncy edge, coupled with a lump-in-the-throat emotional directness that stops you in your tracks.

DeMent is the youngest of 14 children, eight of them half-brothers and sisters. Her parents were brought up in a farming community in Arkansas, but she grew up in California and has since moved around the States.

"I didn't grow up on a farm. You know, it gets to the point where people want to insist that I did, and then I have to tell them I didn't," she explains with a faintly apologetic air.

DeMent stuck with her musical roots, however, through singing in church: "A lot of people moved down from Arkansas to California at the same time as us, so we had the same Pentecostal church with the same pastor that we had back home." Her parents were a decade or so older than those of her contemporaries and she grew up listening to the music of the 1940s, to such founders of country as Jimmie Rogers and the Carter family.

"I think my singing style is the way my parents sang," she says now. "This is music from a different era. I've taken those sounds from my childhood and mixed them up with other things." The "other things" were Loretta Lynn singing gospel ("When I was about five, my dad brought home this record, along with a little record player in a yellow suitcase"), Aretha Franklin ("Though I never sounded a thing like her") and Joni Mitchell ("That album, *Blue*, I probably never listened to anything more times than I

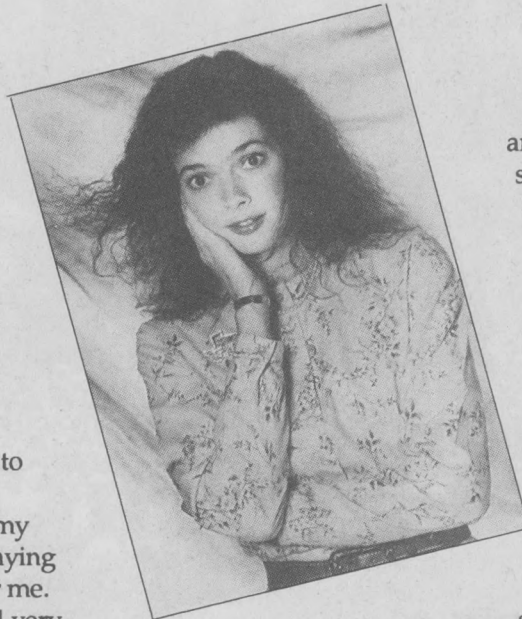
listened to that").

However, it wasn't until she was 25 that DeMent wrote her first song and started to play in public. Up to that point, she says, she hadn't had the self-confidence to get up and perform: "I didn't think I was a good enough singer, or pretty enough."

Once she conquered her doubts, her career took off: shortly after she moved to Nashville, she was signed to make her current album, *Infamous Angel*. She comments: "I didn't pay my dues in bars. I didn't spend years playing and waiting for someone to discover me. Once I started writing, things moved very rapidly for me. But getting to the point where I could have enough confidence to do the thing I loved was hard. That's been my dues."

There have always been tales of discrimination against women in the music business, but both Mary-Chapin Carpenter and Iris DeMent deny they have ever come across it. There has been no pressure on either to change the way they look, sing or write. What is evident from their stories, however, is that general social pressures often conspire against women in such a way that it's difficult to acquire the self-confidence and determination needed to embark on such a tough career.

DeMent firmly denies that being a woman has had any particular significance in her career, yet the extent to which her work comes out of a female tradition could not be more evident. One track on her album is a song called *Mama's Opry*, in which she remembers how her mother secretly dreamed of signing at the Grand Old Opry and how as a child she unconsciously absorbed her mother's music. It is followed by a recording of her mother, aged 74, singing a gospel song. It's hard to imagine anyone in pop or rock daring to invite her mother to sing on her first album.



Today, the boundaries of country music are changing. Ironically, the sophisticated songs of Mary-Chapin Carpenter are sold as "country," while the down-home melodies of Iris DeMent are "too folky" to be classed as such by country radio stations in the United States.

Be that as it may, a new generation of women singer-songwriters coming out of Nashville is finding a way to chronicle the great social upheavals still taking place in America, especially as they affect women.

DeMent brings a particular poignancy to the music. Her style is rooted in a recognizable past,

so that in a song like *Our Town*, even as she tells the contemporary story of a shattered farming community, she affirms the great musical tradition that came out of it:

*It's here I had my babies and I had my first kiss
I walked down main street in the cold morning mist
Over there's where I bought my first car
It turned over once but then it never went far
And I can see the sun's setting fast
And just like they say, nothing good ever lasts
Go on now, and kiss it goodbye
But hold on to your lover 'cos your heart's bound to die
Go on now, and say goodbye
To our town
To our town
Goodnight*

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State of the festival address

A view from the hill

by Terry Wickham

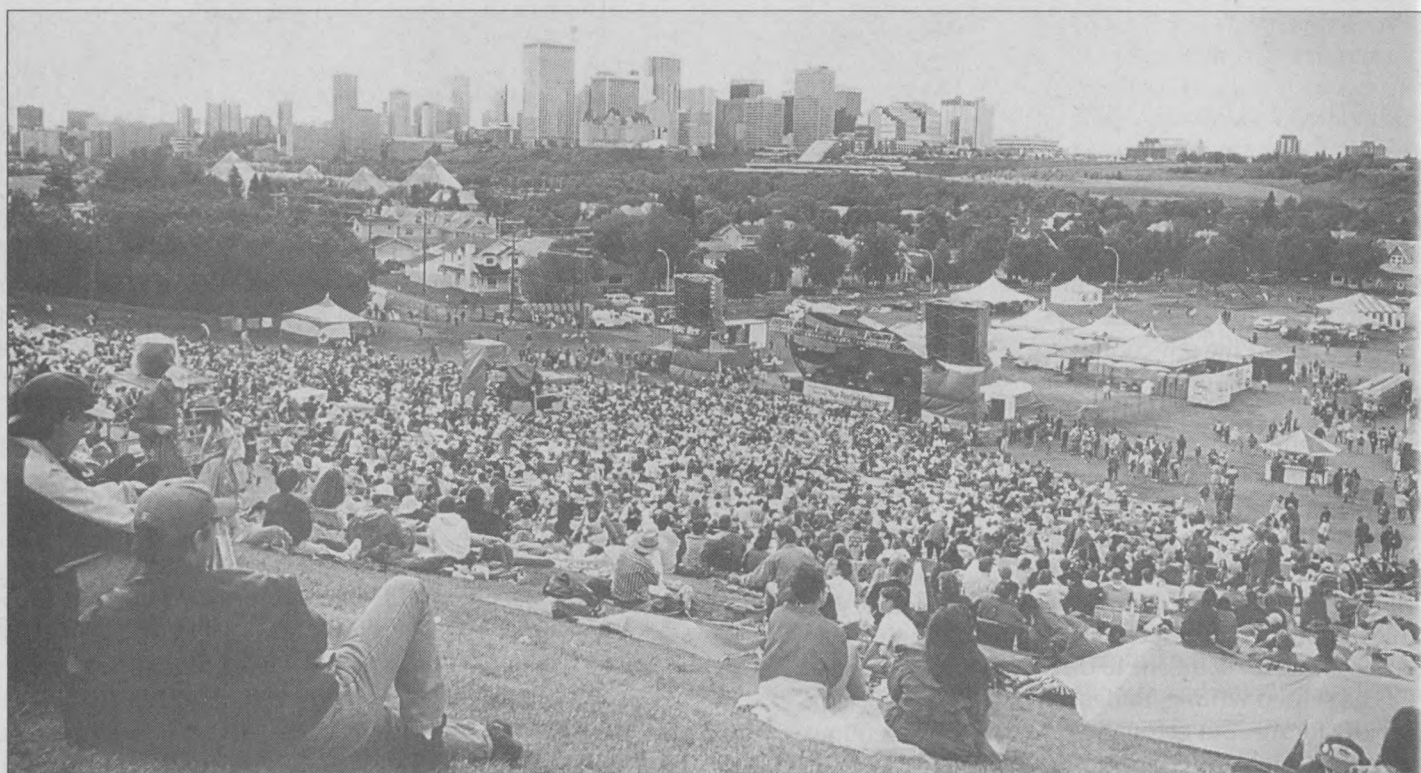


photo by Darren Gustafson

Having been at the festival for five years, it is time for a few personal observations.

I am more than pleased with the current state of the festival. Strengths worthy of note are:

- A dedicated, experienced and friendly volunteer base; possibly the best volunteer base in the world of folk festivals.
- The lowest ticket prices in every age group of any major folk festival in North America.
- Our financial house in order, a healthy artistic budget and continuity in staff for three years running.
- Access and environmental policies among the best in North America (thanks to the Vancouver Folk Festival for their lead in this area).
- A wonderful site with great acoustics enhanced by the *ears* of Allstar Sound.
- 84 per cent self-sufficiency. Given the current economic climate, I think you should know the Edmonton Folk Music Festival has the lowest percentage of government funding of any arts festival in Alberta. And we owe a big thanks to MP Jim Edwards and MP Scott Thorkelson for securing fair funding from the Department of Communications.
- Excellent information-sharing relationships with other Edmonton

festivals and other national folk festivals.

- Strong support from corporate sponsors, which helps keep our ticket prices low and our profile high.
- A co-operative working relationship with the Cloverdale Community League, based on a good-neighbor approach.

On the artistic side, I believe we have maintained our high standards. We have moved from our blues and singer/songwriter specialties to a balance of musical styles.

On the negative side of things unfortunately is the Canada Council. The council now decides which artists are given travel assistance to perform

at any of Canada's folk festivals. Every artist I have spoken to and every folk festival (not to mention jazz and children's festivals) has problems with this policy. It is time consuming, unwieldy and, to be quite blunt, the artistic directors of Canada's folk festivals can do a better job than the council's committee system. This year at the Edmonton Folk Music Festival, Roy Forbes is the only Canadian artist deemed worthy of the council's support. It is time for Canada Council to rethink its festival policy.

The bigger problem with Canada Council is more systemic.

Practically all of the money the council allocates to music goes to classical music and opera. In my view, the council support of folk music is tokenism at its worst. As a blatant example, in 1993, the Calgary Philharmonic Orchestra, with a budget \$4 million to \$5 million, receives \$750,000 from the Canada Council. The Edmonton Folk Music Festival, which has a budget of \$1.15 million, receives only \$750 from the Canada Council. In this example the Calgary Philharmonic Orchestra receives a disproportionate amount of funding when you compare its budget to ours. I believe this example illustrates the point: if it's not classical music, it doesn't count.

Folk festivals are to folk music what symphonies are to classical music. It was Canada's singer/songwriters that put Canada on the world musical map.

Canada needs a strong Canada Council. The council does great work in many areas, unfortunately it does very little for folk music. The continuation of its elitist funding policies will further alienate the council from taxpayer support.



photo by Frank Gasparik

Thank You

That said, government support is one of the main reasons that Canada's folk festivals continue to flourish. You only have to look south of the border and note the proportionate lack of major folk festivals (with a few notable exceptions) to appreciate our three levels of government funding.

I would like to thank you, the audience, for supporting us in increasing numbers. Keep spreading the news. Thanks to the Winnipeg Folk Festival for being the inspiration on which this festival was built and to the Board and volunteers of this festival for making it a pleasure, as well as an honor, to work for this wonderful festival.

Thanks to a great team - our staff Roberta Magnusson, Richard Davis, Don Snider and Vicki Fannon. Our summer staff Linda Nauss, Simon Gale, Terry Colp, Lori Isberg, Tim Resaul and Bonnie Drouillard. Holger Petersen, Mitch Podolak, Cam Hayden, Richard Flohil, Gary Cristall, Vic Bell, Pierre Guerin, Rosalie Goldstein, Kurt Bagnell, Derek Andrews, John

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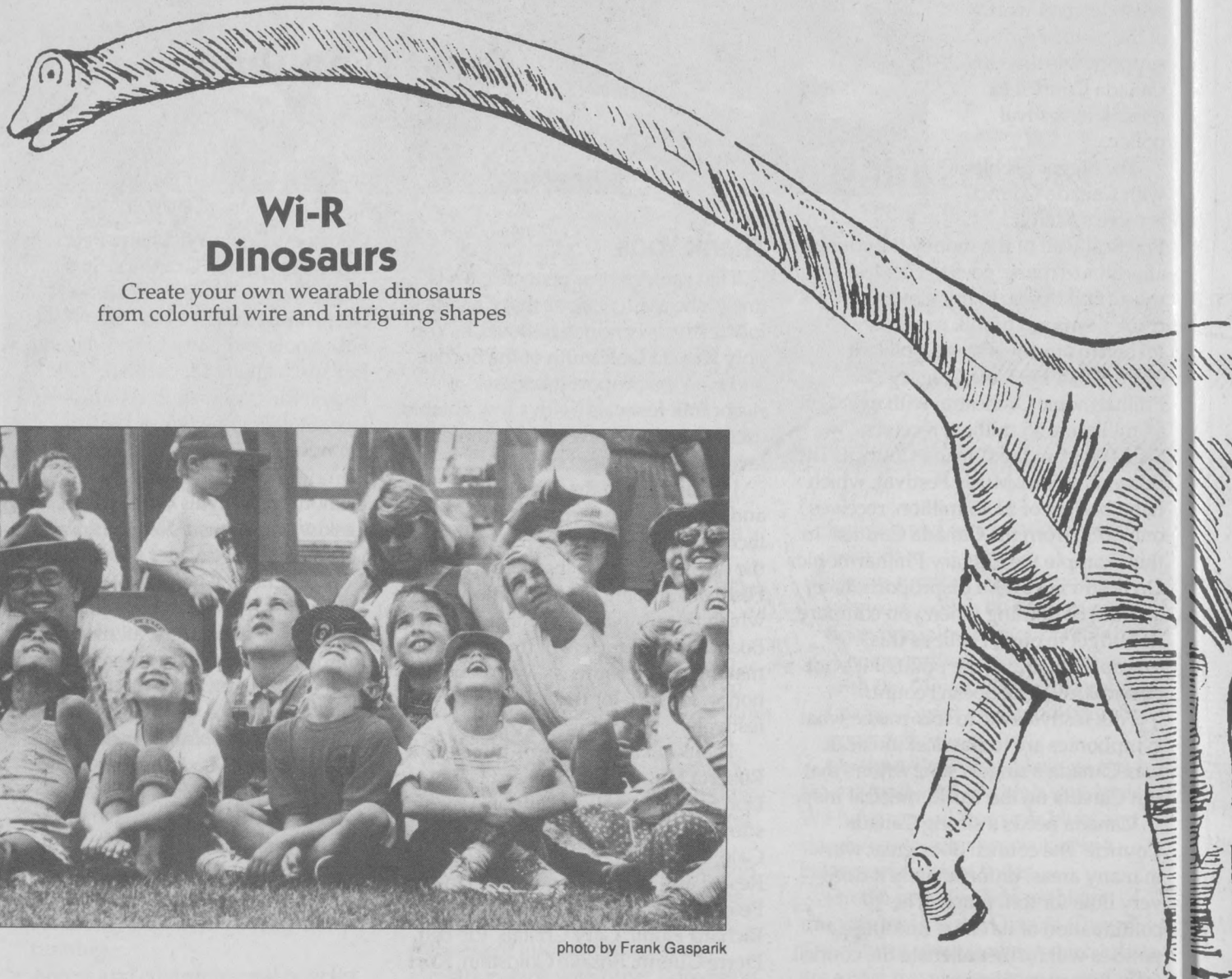
Terry Wickham is the producer of the Edmonton Folk Music Festival.

News Flash...Dinosaurs S

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photo by Frank Gasparik

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al journey of fun and mystery

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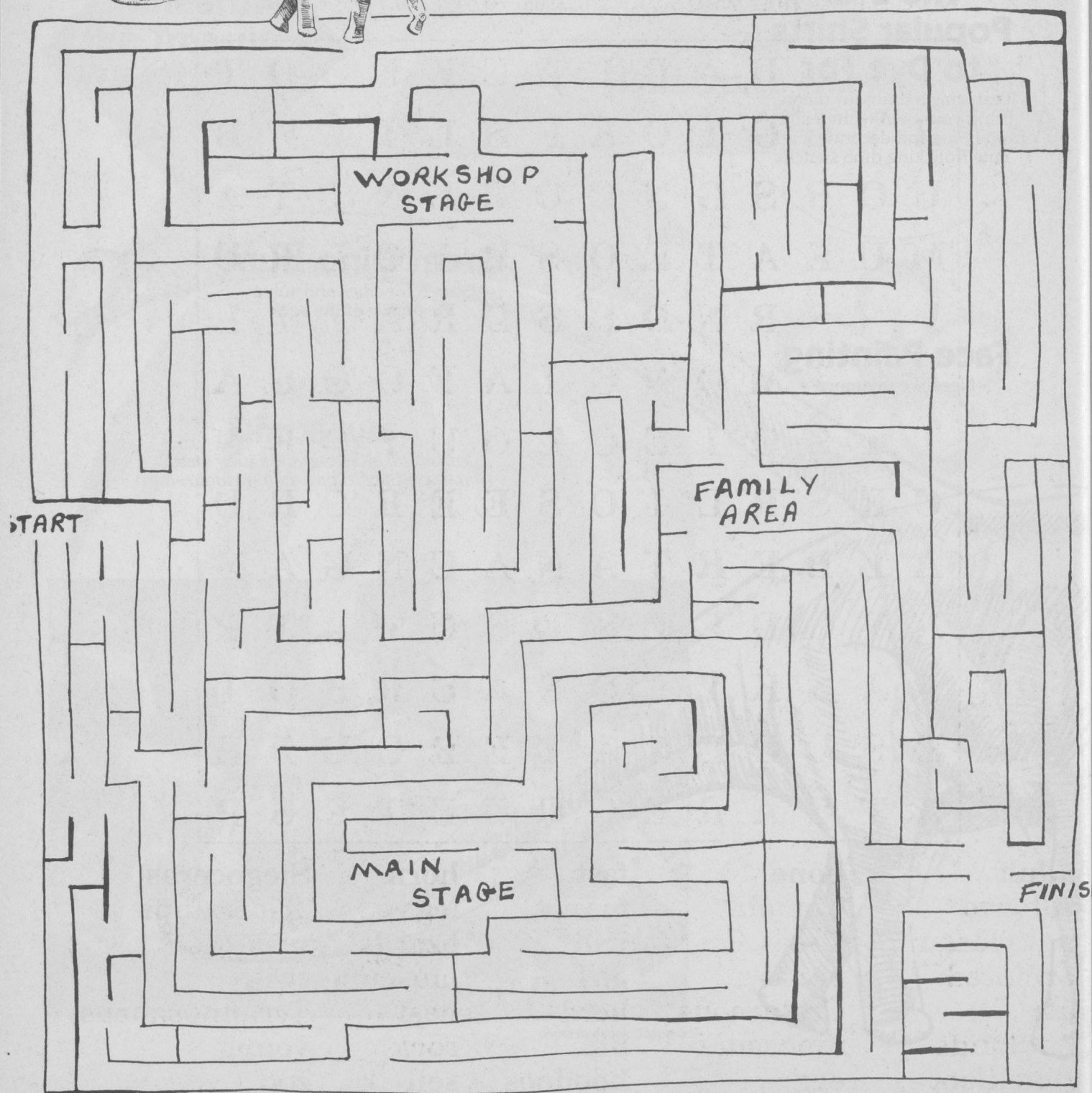
Search for clues and solve the puzzle of the ages



Dinosaur maze



Find the dinosaur's way through the maze to discover the fun and entertainment at the festival.



Dinosaur search

Circle all the words in this puzzle that are listed at the bottom. They read across, up, down, diagonally and even backwards. Fill in the blanks below with the letters left over. The mystery word is a scientist who studies fossils. *Answer on page 108.*



adult	bone	fast	horn	Stegoceras
Alberta	Canada	fossils	legs	Triceratops
ankylosaurs	Cree	frill	lizards	trumpet
armored	crests	girl	museum	twig
ate	Cretaceous	herd	nest	Tyrannosaurus
badlands	dinosaur	hip	rock	young
Blackfoot	egg	hoodoos	soil	zoo

Color the Jurassic.

The Jurassic Period was the second part of the Age of Reptiles. It lasted from 190 to 136 million years ago. Giant plant-eating and meat-eating dinosaurs roamed the warm earth. Flying reptiles fed on insects or fishes and the first birds took to the air.

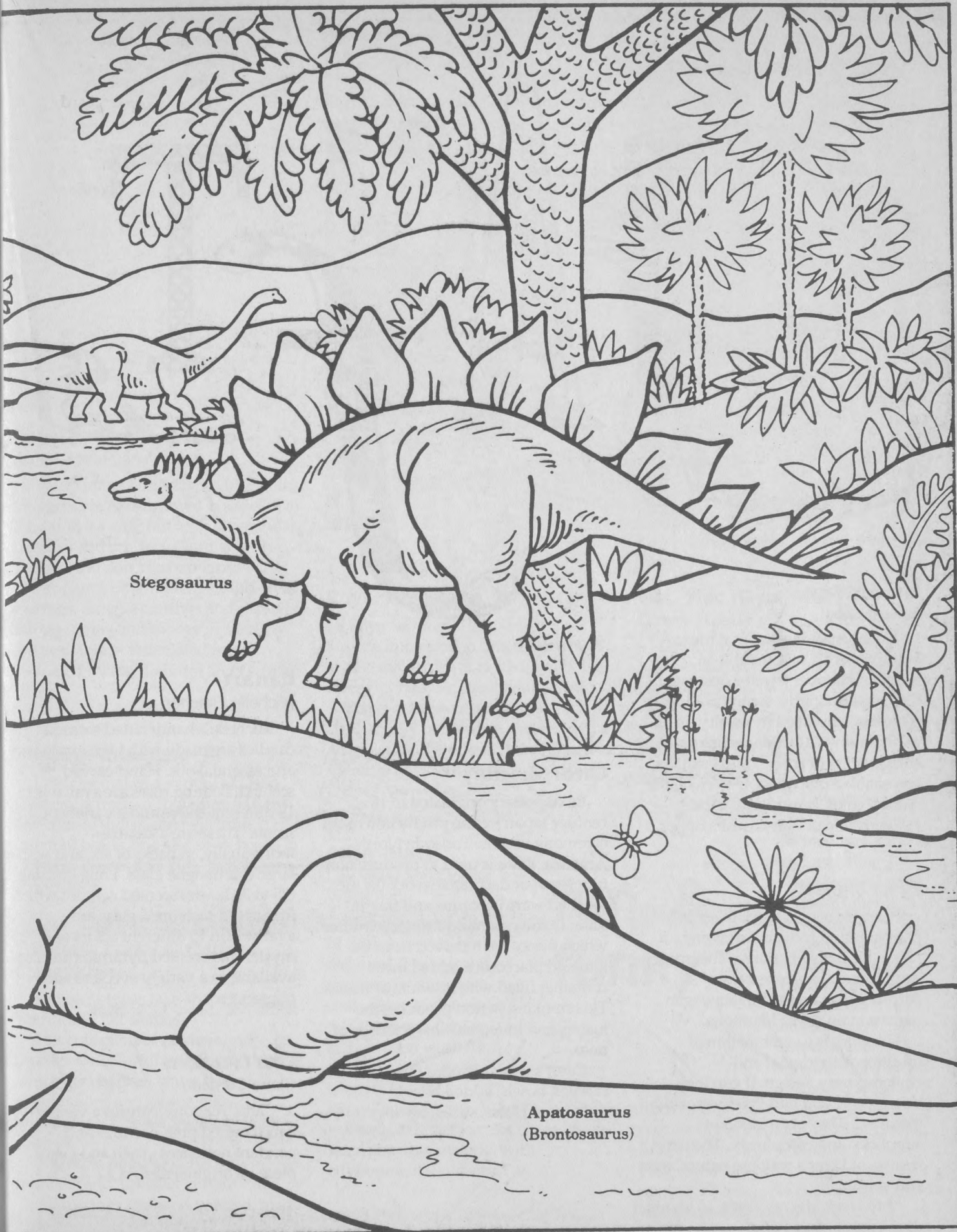
Rhamphorhynchus

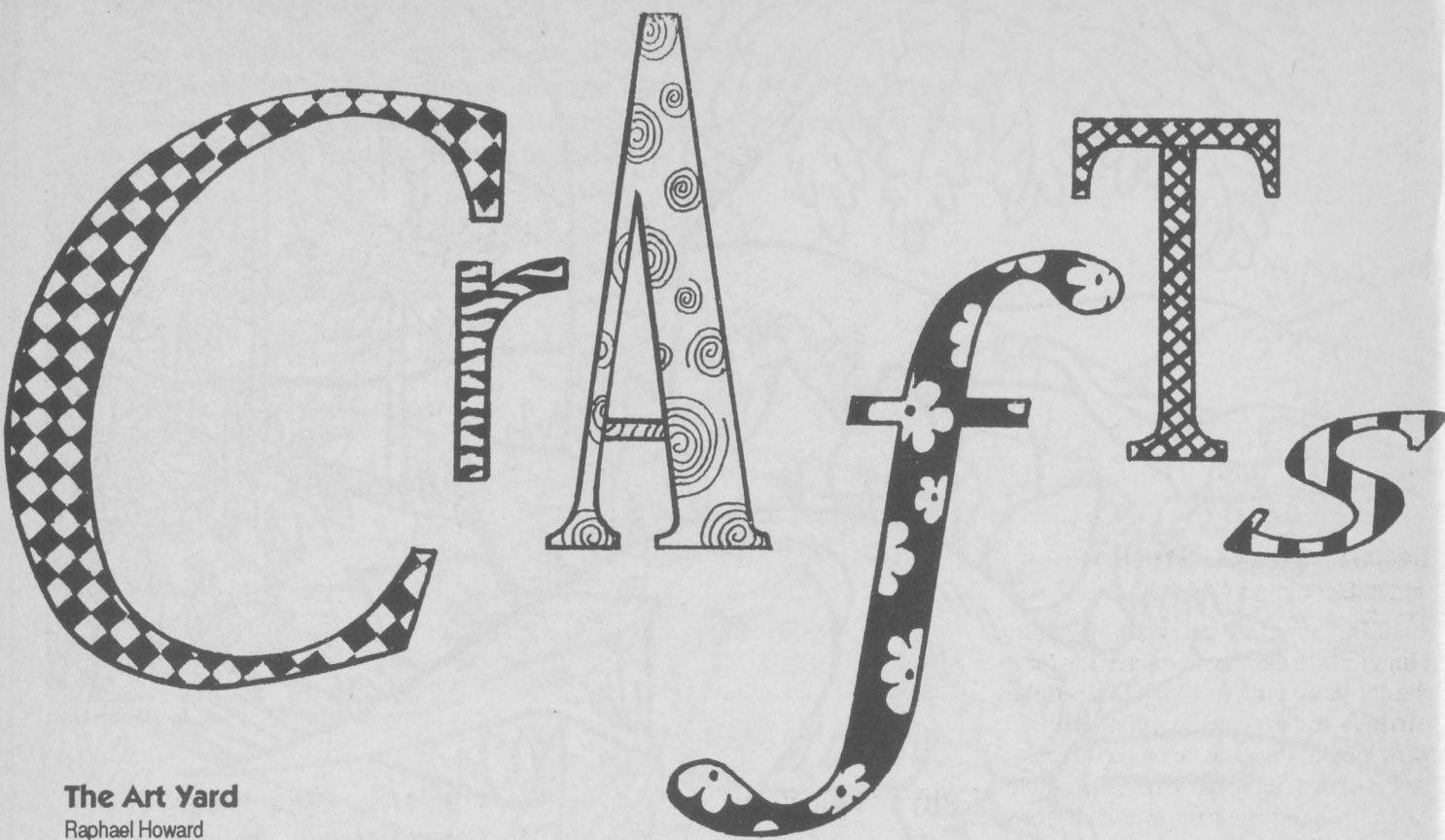
Allosaurus

Archaeopteryx

Coelurus







The Art Yard

Raphael Howard

An inherent interest in African culture and art is noticeable in Raphael's copper jewelry designs. Copper, although a common alloy, is not often employed in jewelry on its own. Raphael's fastidious use and combination of copper and lacquers has enabled more people to enjoy the natural color, beauty, and subtle juxtaposition of non-tarnish copper.

Peter Bighetty

Peter Bighetty's work of acrylic paintings and India ink drawings reflect his native heritage. The images he portrays are gleaned from surroundings on the Pukatawagan reserve in northern Manitoba.

His work is a combination of traditional aboriginal and contemporary design. If you look closely, you will find "pictures within pictures." They are a blend of simplicity and complexity. The main themes of Peter's craft are nature, man and spirituality.

"My work lifts my spirit, as I hope it does yours," says Peter.

Carol Bradley

Raku pottery originated in 16 century Japan for the production of tea ceremony vessels. Today in North America, Raku is used to produce non-functional or decorative work (as the finished ware is porous and fragile). Raku involves a rapid firing cycle after which pieces are removed from the kiln and placed in a lidded metal container filled with sawdust or leaves. This smoking period produces the lustrous and iridescent characteristic of raku.

Carol's work includes wind chimes, candles, bowls, lidded boxes, decorative plates, vases, earrings and pendants.

Canart

Michelle Fletcher

Michelle's handcrafted scented candles are made with high grade wax and essential oils. Hand-carved, scented, floating roses are available in 18 different colors and a variety of scents. These are available individually, in packs of six, and with a large champagne glass. Long burning (25 to 30 hours) scented candles which fit into old-fashioned glass are available in 15 different colors and mysterious-scented pyramids are also available in a variety of colors and fragrances.

Cats Creations

Claire Comeau

Cats Creations features a variety of handpainted pins, earrings and pendant necklaces - each and every piece an original design.



photo by Darren Gust

Centre Street Studio

Judith Speelman

Judith offers varied types of jewelry. Huggers are earrings which slide on to the ear like a cuff, but look like regular earrings and are very popular with people who don't have pierced ears.

Pendants, pins, hairclips, stud-style earrings, dangle earrings and clip-ons, button covers and money or tie clips are available in reticulated forass, patinated forass, titanium and German silver.

Dorothy Chocolate

Dorothy makes a variety of Dene-style crafts from caribou hide and fur. She creates stylish earrings from different beads. She also sews beads to clothing, purses and kids' jackets for a fancier look.

Colleen's Crafty Gift Ideas

Colleen Kramer

Colleen's ideas take shape from felt boards and felt shapes.

Her collection of tub toys and puzzles are colorful stories and designs which get children to use their imaginations and motor skills. Tub toys and puzzles are a wet and stick concept.

The most popular items are numbers and alphabet cut-out dolls.

All tub toys are hand painted, made from non-toxic products.

Rhys Del Valle

Rhys' work is a "must-see" for anyone interested in timeless jewelry.

She makes use of myths, symbols, hieroglyphics, etc., in creating work which is contextual as well as aesthetically pleasing. A favorite at the art galleries of Ontario, Vancouver and Victoria, Rhys' silver work is a crowd pleaser.

Elfin Hats

Ley Ward and Monika Wildemann

Elfin hats are made of leather recycled from old coats. The age and texture of a soft warm coat makes for hats that feel as though they've always been worn from the first time they are tried on for size.

Recycling coats rather than using new leather also helps to reconcile leather's suitability as a material with environmental concerns.

Flic Flac Gym Wear

Connie Geekie

Designers and makers of cotton home-made clothing: hats, gymwear, tights and leotards.

Folio Artwear

Ingrid Kumpolt

Unique individually hand-painted boxer shorts and matching T-shirts by local artist Ingrid Kumpolt. All are colorfully illustrated with fun animal caricatures. For those searching for a gift that is a little different, or for fun wearable art just for yourself, look no further. Choose

from among these designs - dragon, cow, bull, pig elephant, gorilla, giraffe, lion, bulldog, tiger, rabbit and more. Folio Artwear is creative, unique and most of all enjoyable clothing for men, women and kids of all ages.

fun & funky

Frenz Enterprises

Lornna Olson

Lornna uses the direct dye application method of tie-dyeing. The colors are mixed separately and applied to the pre-tied garment with syringes - that's how Lornna can get so many different colors without dipping.

Front Step Forge

Shawn Cunningham

Hand-forged copper and iron candle holders.

Isabelle Gagnon

Isabelle's hand-painted colorful T-shirts are one-of-a-kind design. She accepts custom orders on hats, jeans, jackets, shoes or whatever you want to become a little more colorful. Her designs are fun and make wonderful gifts.

Gems & Trimmings

Jocelyn Gourlay

Jocelyn Gourlay's jewelry is wearable art. Each piece presents a new opportunity to create a functional form out of material she finds everywhere - from silver suppliers to lonely, windswept glacier beds - turning metal into a thin silver

signature for the wrist or some inspiring piece of crystal into a sliver of laughter which hangs from an ear.

Isis Jewelry

Tracy Brown

Silver and copper jewelry incorporating a variety of materials including stones, beads, quills, epoxy resin, circuit boards and guitar picks for music lovers. The epoxy resin is also used in creating colorful and sculptural glassware.

just plain folk

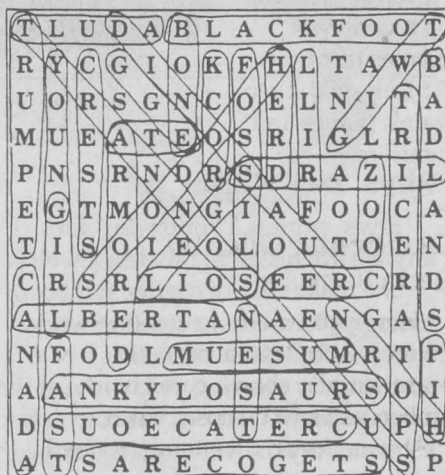
Pamela Brown

just plain folk produces a line of country folk art based in wood.

Artisan Pam Brown uses three criteria: original design, quality craftsmanship and reasonable prices. The line includes country animals, dolls, villages and hearts, as well as a few well-chosen functional pieces.

New this year is a series of carved pieces entitled "The Canadian." Finished in muted colors and antiqued, the pieces (Maritimer, farmer, miner, etc.) portray a slice of Canadian life.

Answers to word search from page 103



paleontologist

La Guitare Classique

D'Arcy Greaves

Hand-crafted guitars and musical instruments.

Little Gifts

Kathy Bujwan

They're whimsical, colorful, unique, and they'll make you laugh. Or at least that's what Kathy Bujwan hopes you see when you look at her work. These charming pins, earrings, wooden boxes and glass ornaments are sure to make you smile as you delight in finding something new, different and beautiful. So visit her booth, you may be her next subject.

Sherwood Park's Finest Collection Handcrafted Gifts & Country Decor

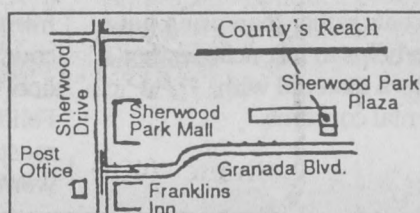
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romance of the Victorian Era.



D. Miller Designs Ltd.

Dianne Miller

Dianne's work includes unique and colorful hand-painted clothing and accessories. The sizes range from infant to adult XL. All pieces are individually done and machine washable.

Monkey Business

Jan Adams

Four different kinds of polymer clays are used to make Jan's trademark monkeys. Over the years as these characters developed, so did their job descriptions: doctors, nurses, dentists, firefighters, hockey and baseball players and numerous other professions. These creations take the form of earrings, brooches, ornaments and miniatures.

In addition to monkeys Jan designs cats, dogs, hippos, elephants, penguins, bears, pigs or whatever you like.

Jan has also made bride and groom monkeys and penguins as pins, ornaments and decorations used to top wedding cakes.

Nargies Inc.

Marie Schleppe

A wonderful collection of original folk art. Marvelous musicians, bizarre beasts, mythological creatures, delightful dinosaurs, mood rocks, quirky birdhouses and hand-painted T-shirts. Decorations for your house and heart. Kids of all ages love them and so will you.

Neiman Serigraphs

Bruce Neiman

Bruce offers a variety of handpainted and handprinted serigraph (silkscreen) prints which are drawn, signed, numbered and printed by the artist.

Pen and ink drawings of Edmonton and the Strathcona area are among his best works. He is currently working on a variety of themes from African wildlife to trains, planes and interiors.

Occidental Oriental

Debra Belmonte

Here you will find a variety of ethnic jewelry and accessories. Silver, brass, leather, ebony, coral, bone, amber, bali silver, mosaic shell, freshwater pearls, soothing stones, I Ching coins, fetish pouches, jade, jasper serpentine, crystal and many other semiprecious materials from all over the world. Philippine tribal pattern beadwork. Hand-woven tribal cottons and silks from Southeast Asia.

Pack Rat

Patricia Stenseth

Sturdy and interesting pack sacks created from a variety of colors, textures and fabrics.

Pottery & Clay Art

Vena Silliphant

The beauty of simplicity is exemplified by Vena's functional pottery. A variety of glazes and colors are available. You'll find glass-fusion plates - non-functional, decorative pieces which give you the beauty of stained glass without the window.

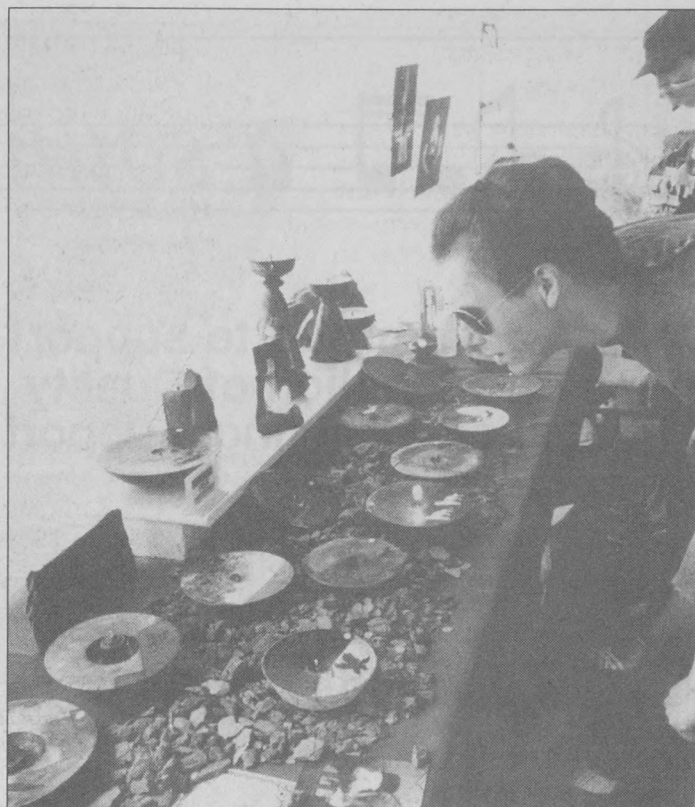


photo by Darren Gust

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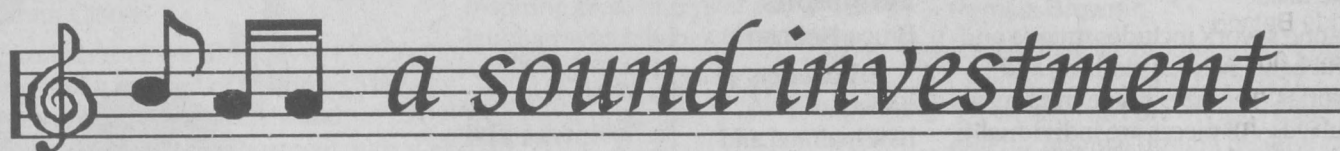
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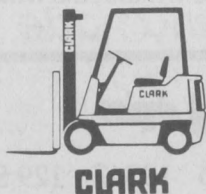
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Rainbow Designs

Fernande Beland

Pressed flower boxes and sun catchers of stained glass. Raku fired decorative bowls, plates, lamps, figurative pieces.

Rucallen Design

Julio Sanchez

Julio's leather work specialties include shoes, boots, sandals, purses, jewelry, etc.



photo by Darren Gust

Skinks

Linda Jenson

Lizards, frogs, turtles, snakes, spiders, dragonflies, bugs and bees are skinks. Each one is individually sculpted in epoxy putty and meticulously hand painted. Most are shockingly realistic, others are whimsical. Five years of experimenting and refining have produced a unique and entertaining craft.

Dennis Sneider Glass Art

Dennis Sneider

Dennis is a Canadian designer/artist whose medium is high-fired glass. His works are accented with 22k liquid gold/platinum, handpainted enamels or exotic dichroic glass for special iridescent effects. Due to the intricacies of process and expertise required, Dennis deals with all his

works personally, providing a guarantee of quality and design.

Valerie Sowiak

Valerie's individually hand-painted works of art designed to be displayed upon one's torso are best known also as T-shirts.



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Margaret Yaworski

These are fun but not for ever. You will find a selection of over 350 tattoo designs - all temporary - ranging in price from \$2 to \$20. They are handpainted in your choice of colors so each one is unique. The temporary tattoos are waterproof and last two to five days. They can easily be removed with baby oil and are FDA approved.

Tiffany House Stained Glass & Gifts

Joy Mathieson

Stained glass, lamps, windows, suncatchers, jewelry boxes, jewelry, fused glass, dogs, crystals and stones. Bonsai trees, tropical air plant

arrangements, hand sculpted dragons and wizards.

Tsoi's Jewelry

Tilley Bonnema

Tsoi's handles pendants with quartz crystals mounted with sterling silver wire, with replicas of old Chinese coins, semi-precious stones, fimo, doughnut-shaped stones, and sterling silver claws and dolphins enclosing stones. Bracelets made of leather band (square and round) with brass wire and sterling silver clasps, semi-precious stones and fresh-water pearls. Earrings of semi-precious stones, leather, fresh-water pearls, quartz crystal, Chinese beads in various original designs.

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Janice Trueman and Anne Fetterly

These one of a kind garments are

pieced with a variety of printed and textured fabrics lending to their unique and individual appeal. The combinations are eclectic, ranging from subtle to wild, and are always visually pleasing. These easy to wear and care for designs are made from 100 per cent preshrunk cottons.

Yellowhead Honey

Gary and Joeanne Leewes

Yellowhead Honey is a small honey farm operated by the Leewes family northwest of Edmonton. This family operation produce flavorful honey, as well as bee pollen, an excellent source of vitamins and minerals and packaged honeycomb, a sweet candy treat.

Also available, beeswax candles, noted for their aromatic scent and lovely designs. Beeswax wall and Christmas ornaments make excellent gifts. Honeycomb candles are twisted candles crafted in many different colors.



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Performers galore



photo by Frank Gasparik



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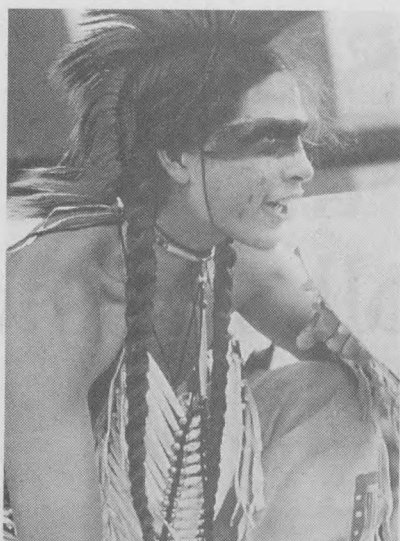


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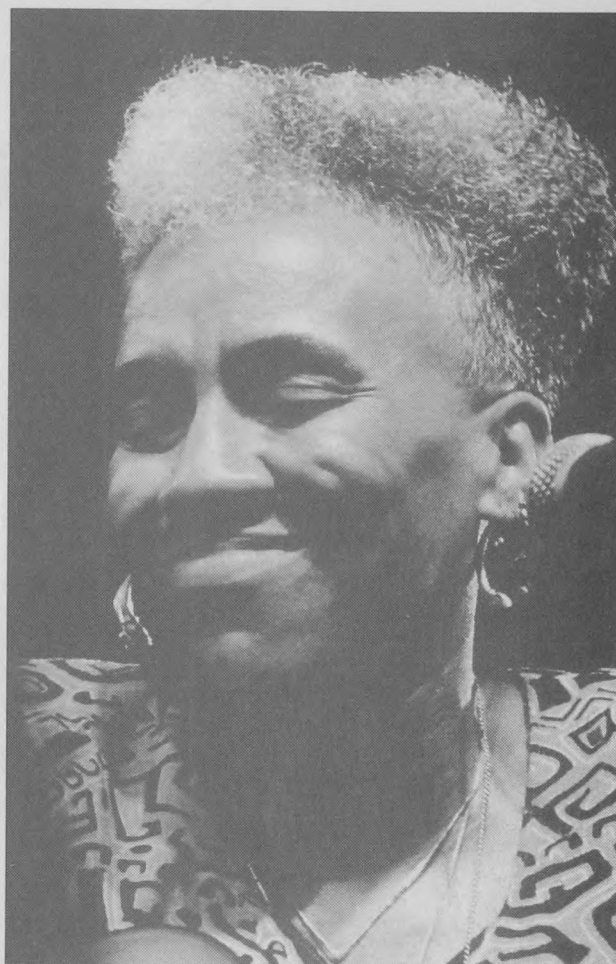


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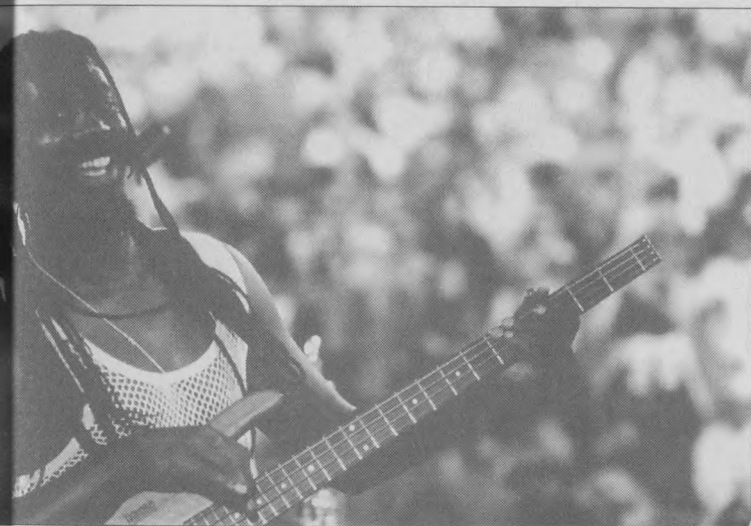


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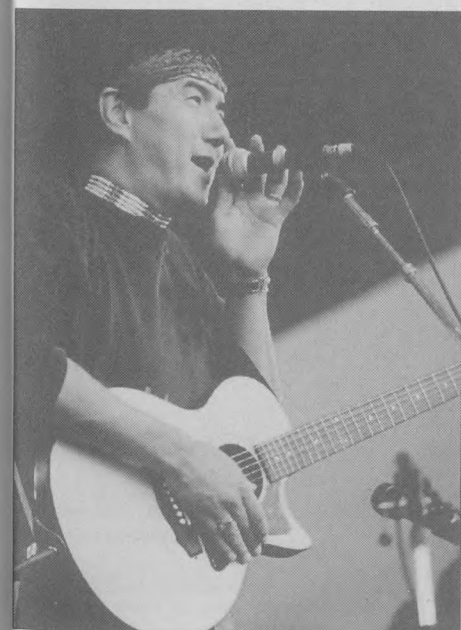


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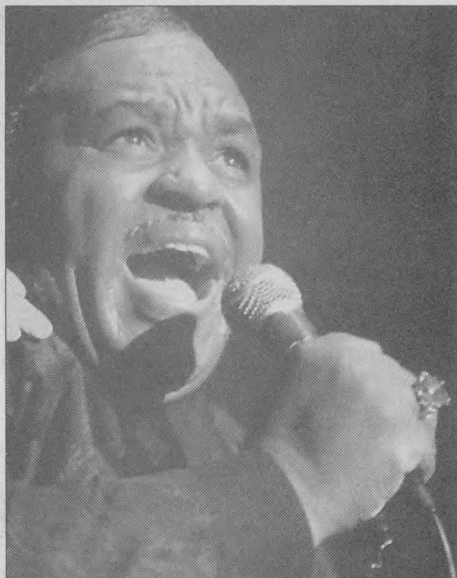


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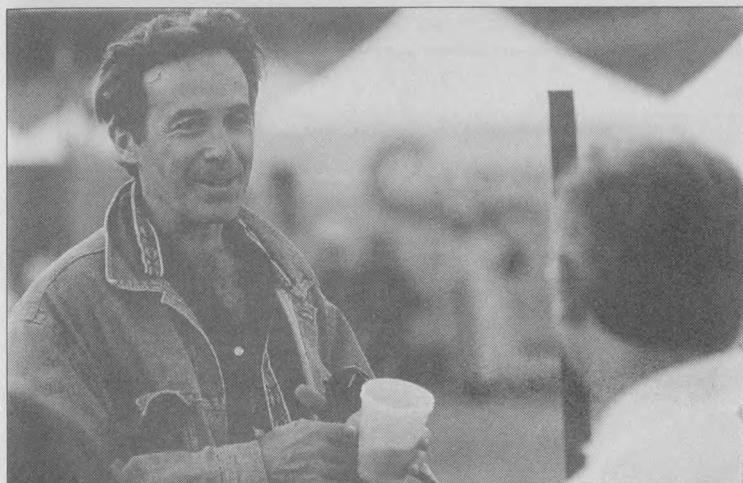


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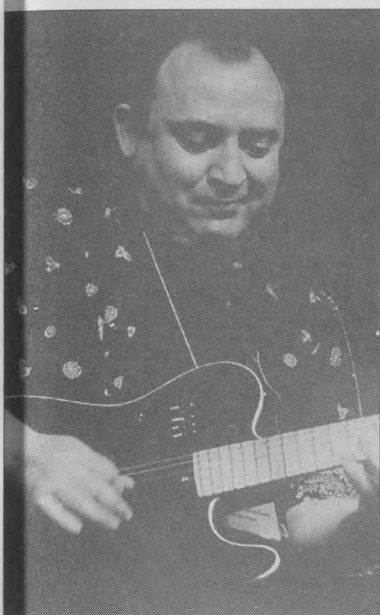


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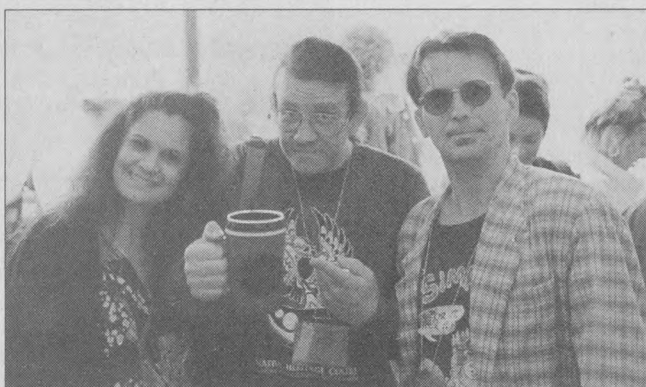


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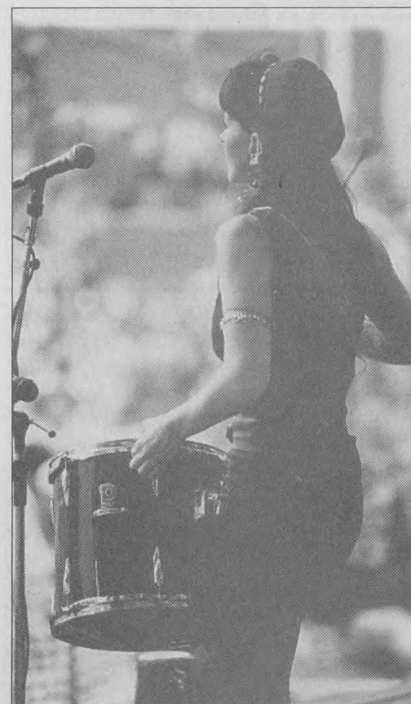
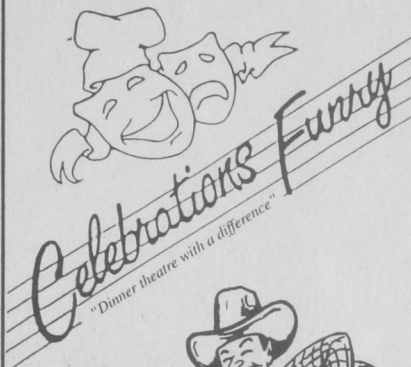


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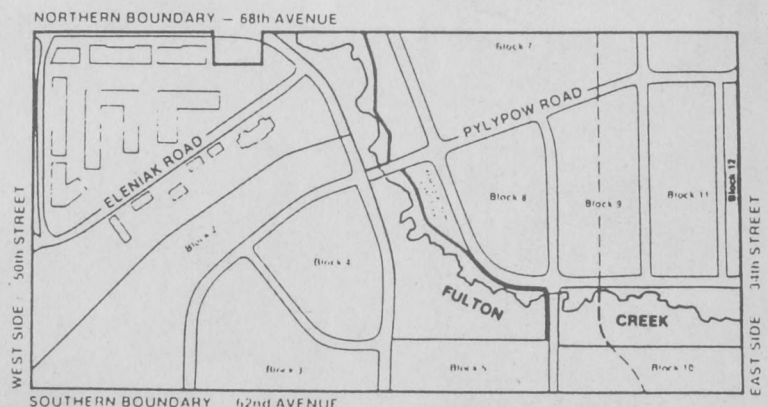
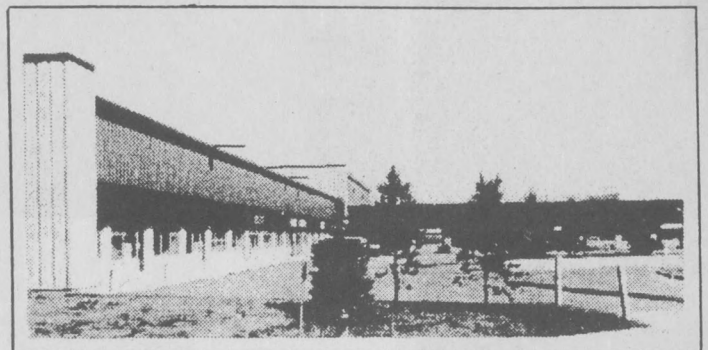
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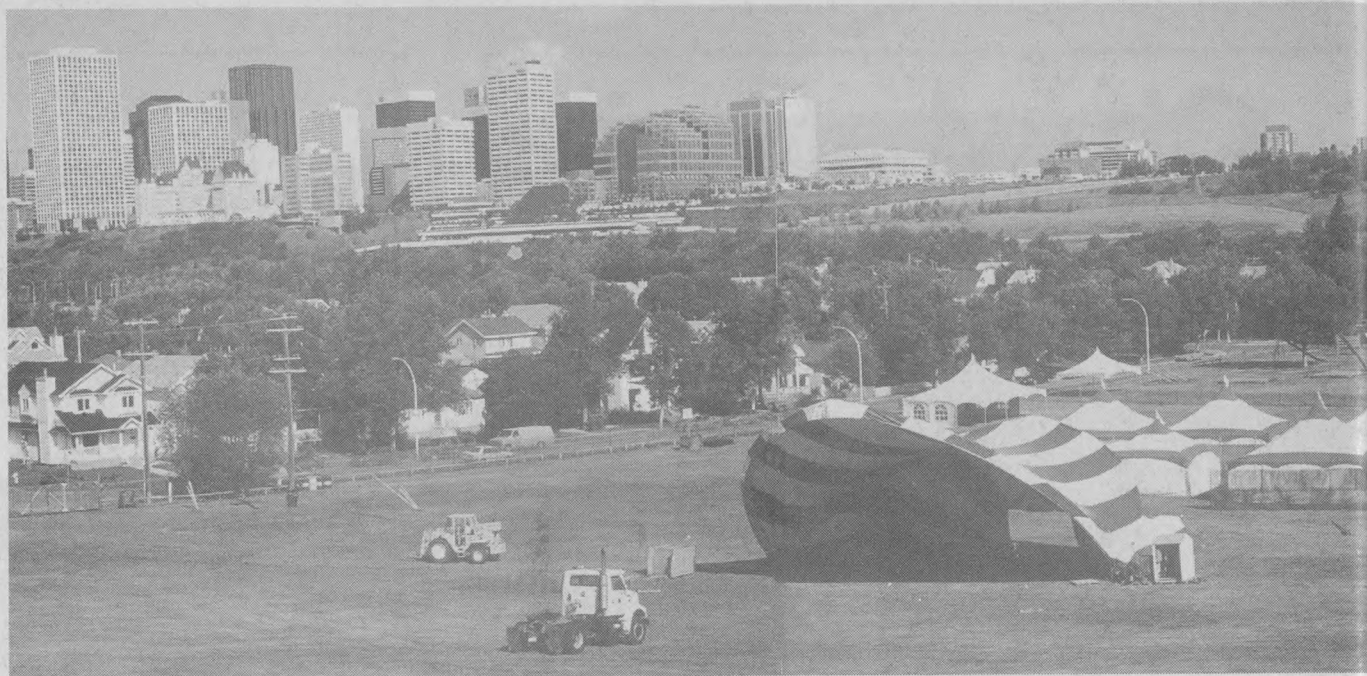


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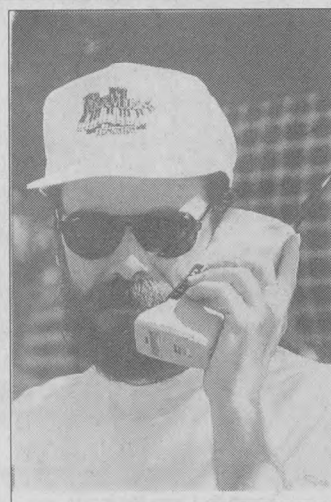


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Turn Your Radio



ON!

CBC - Radio

**740
AM**

**90.9
FM**

Swinging on a star

Saturday 11:05 a.m. on FM Radio
Saturday 4:05 p.m. on AM Radio

A show about songs and the people who write and perform them. Singer/songwriters from Canada, U.S. and Europe and new and up-and-comers join Murray McLauchlan to perform old favorites and new material before a small audience in an informal setting.

The Beat

Sunday 1:30 p.m. on AM Radio
Sunday 2:30 p.m. on FM Radio

Host Lesley Ewen features stories and information about the latest developments on the national and international music scenes.

Contributors include: Terry David Mulligan (MuchMusic), Allan Greg (manager of the Tragically Hip), Christine Lavin (New York folksinger), and Mary Ann Hobbs (New Music Express - London correspondent).

"If something is making music news - anywhere in the world - you'll hear it on The Beat," says executive producer Robert Ouimet about the the Vancouver-based program.

Saturday Night Blues

Saturday 11:05 p.m. to 1 a.m.
on AM Radio

Blues aficionado Holger Petersen hosts a two-hour package of the best of the blues and boogie. The first hour features Canadian blues artists, performer profiles and concerts from across the country. The second hour showcases an eclectic mix of international blues artists - past and present. Well-known in Canada's blues community, Petersen frequently dips into his personal collection of over 3,000 blues records for inclusion on the program. Canada's only national blues program starts its fifth season this fall.

Roots and Wings

Saturday 6:10 p.m. on AM Radio

Philly Markowits offers music from around the world, combining folk traditions with a contemporary approach.

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CKUA Radio

Acoustics

Monday through Friday
2 p.m. - 3:30 p.m.

A wide-ranging selection of acoustical music with host Chris Allen.

All That and Jazz

Monday through Friday
10 p.m. - midnight

A blend of contemporary and jazz-oriented music designed for late night listening with host Chris Allen.

94.9 FM

Natch'l Blues

Saturday 3:30 p.m. - 5:30 p.m.

Background and biographical information about various regional styles of blues music with host Holger Petersen.

580 AM

Edmonton

Ragtime to Rolling Stones

Tuesday, 8 p.m. - 9 p.m.,
Saturday, 6 p.m. - 7 p.m.

Hosts David Gregory of Athabasca University and Brian Dunsmore of CKUA Radio review the history of popular music that was developed, mainly in North America, after the turn of the century.

Later That Same Evening

Saturday 10 p.m. - 2 a.m.

Unusual combinations of contemporary and traditional music with host Cam Hayden.

Music for a Sunday Afternoon

Sunday 1:30 p.m. - 4:30 p.m.

A light mixture of folk and contemporary music with host Bill Coull.

World Music

Sunday 8 p.m.

Join Tony Dillon-Davis for music from around the world, exploring how it evolved traditionally as well as its newer forms.

Another Sunday Night

Sunday 9:30 p.m. - midnight

An unusual combination of contemporary and traditional music with host Cam Hayden.

World Music on CKUA Radio

World Music

Sunday, 8-9 pm



World beat has become a major part of today's musical experience. Join host Tony Dillon-Davis each week and sample music from around the world.

Another Sunday Night

Sunday,
9:30 pm-Midnight



Host Cam Hayden presents folk, blues, reggae, African and electro-acoustic music.

• Province-wide 580 AM
• Edmonton 94.9 FM

CKUA AM•FM



CJSR Radio

88.5 FM

Dance of Life

Sunday 9 a.m. - 11 a.m.

Join Mike Berry and Ian McGillis as they take you around the world and back, featuring world music from Canada and abroad.

Planet Lift

Sunday 2 p.m. - 4 p.m.

This show focuses on cross-cultural music hybrids where various traditions meet and meld, with an emphasis on improvised soloing and danceable rhythms. Music that can't be easily labelled. Rotating hosts.

The Celtic Show/In The Tradition

Sunday 8 p.m. - 10 p.m.

Andy Donnelly and Tom Coxworth bring you Celtic and traditional music on the edge of folk.

Hold Up The Light

Monday 6 p.m. - 8 p.m.

Be inspired by the Rev. J. Collins. Two hours of gospel music guaranteed to make your soul soar.

Rock Sock and Boogie

Tuesday 8 p.m. - 9 p.m.

Rockin' rhythm and blues from the '40s-'60s with host Barry Storeshaw.

Off The Wall

Wednesday 8 p.m. - 10 p.m.

Doug Langille brings you the blues. Whether it's West Coast Jump, Mississippi Delta or early Chicago Blues, Doug has it all and more.

Prairie Pickin'

Thursday 7 p.m. - 8 p.m.

The only bluegrass show between Winnipeg and the West Coast, brought to you by Arthur Berman and Martin Aller-Stead.

Before The Deluge

Saturday noon - 2 p.m.

Mary Thurber presents the best in folk, world beat, Celtic, bluegrass and anything else within a rootsy vein.

Weekdays 9 a.m. - 11 a.m.

Every day Tomas Dias, Meagan Perry, Miah Hobbs, God Montean, Peter Sutherland and Maria Dunn provide roots programming. Whether it's folk, country, world, early blues, bluegrass or folk CJSR roots programmers pick tunes with you in mind.

OUIZER

11314 - JASPER AVENUE

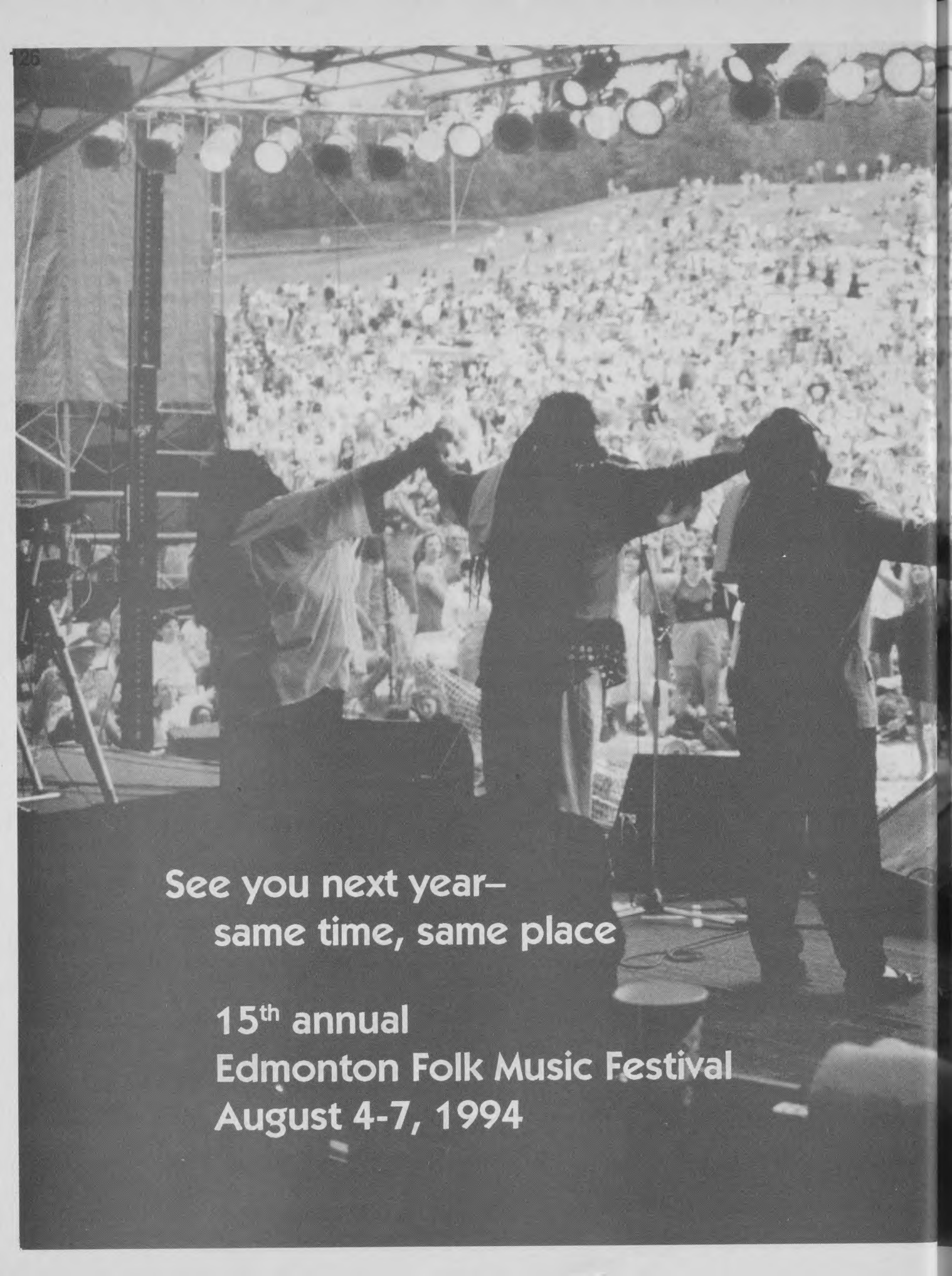
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A black and white photograph of a large crowd at a music festival. In the foreground, the silhouettes of three performers are visible on a stage, their arms raised in a celebratory gesture. The background is filled with a dense crowd of people, and the stage is illuminated by a series of large, round spotlights hanging from a rig above. The overall atmosphere is one of a large-scale outdoor event.

See you next year—
same time, same place

15th annual
Edmonton Folk Music Festival
August 4-7, 1994



Main Stage Schedule

Thursday, August 5
6:30 p.m.



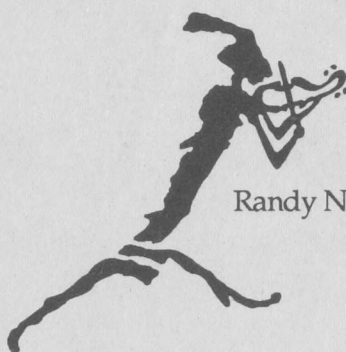
Ismael Lo
Baaba Maal
Angelique Kidjo
J.J. Cale

Friday, August 6
5:30 p.m.



Els Trobadors
Bad Livers
Roy Harper
Topp Twins
John Bottomley
Roy Forbes
Mary Coughlan
Moxy Früvous

Saturday, August 7
2 p.m.



Randy Newman

6 p.m.



Finjan
Keith Hancock Band
Donal Lunny, Paddy Glackin,
Maighread & Triona
Ni Dhomhnaill
Hans Theessink & Jon Sass
Charles Brown
Tuva Ensemble
June Tabor
Kevin Welch
Nashville Bluegrass Band

Sunday, August 8
2 p.m.



Women of Reggae

6 p.m.



Ad Vielle Que Pourra
Robert Earl Keen
Iris DeMent
Liam O'Flynn
Fairfield Four
Steve Forbert
James Keelaghan
Finale

*For up to the minute
Festival coverage...*



DAPHNE KUEHN



DARYL McINTYRE



JOHN BERRY



KATHERINE MISTOL



ROB HISLOP



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